

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XVIII.—NO. 25.

NEW YORK, WEDNESDAY, JUNE 19, 1889.

WHOLE NO. 488.



AUGUSTA OHRSTRÖM.

THE MUSICAL COURIER.
— A WEEKLY PAPER —
DEVOTED TO MUSIC AND THE MUSIC TRADES.
ESTABLISHED JANUARY, 1880.
— No. 488. —

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JUNE 19, 1889.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
Editors and Proprietors.
JAMES G. HUNKEK.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.
Mr. E. M. BOWMAN.....Newark.
Mr. CLARENCE EDDY.....Chicago, Ill.
Mr. H. G. UNDERWOOD.....Milwaukee, Wis.
Mr. HENRY CARTER.....New York.
Miss S. P. WARREN.....New York.
Miss KATE E. CLARK.....New York Home Journal.
Mr. A. R. PARSONS.....New York.
Mr. LOUIS C. ELSON.....Boston.
Mr. EDWARD IRVING STEVENSON.....New York Independent.
Mr. HENRY T. FINCK.....New York Evening Post.
Mr. LOUIS MAAS.....Boston, Mass.
Mr. A. MCARTHUR.....St. Petersburg, Russia.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Teresina Tua,	Marchesi,
Ida Klein,	Lucca,	Henry Mason,
Sembrich,	Ivan E. Morawski,	P. S. Gilmore,
Christine Nilsson,	Clara Morris,	Neupert,
Seluchi,	Mary Anderson,	Hubert de Blanch,
Trebelti,	Carl Reinecke,	Dr. Louis Maas,
Maria Rose,	Rose Coghlan,	Max Bruch,
Anna de Belluccis,	Kate Claxton,	L. G. Gottschalk,
Stelka Gerster,	Fanny Davenport,	Antoine de Kontski,
Nordica,	Julius Perotti,	S. B. Mills,
Josephine Yorke,	Adolph M. Forster,	E. M. Bowman,
Emilie Ambre,	May Fielding,	Otto Bendix,
Emma Thursby,	Thomas Martin,	W. H. Sherwood,
Teresa Carreno,	Louis Gaertner,	Stagno,
Kalliope, Clara L.,—s,	Louise Gage Courtney,	Victor Nessler,
Minnie Hank,	Richard Wagner,	Salvin,
Materna,	Theodore Thomas,	Boucault,
Albani,	Dr. Damrosch,	Lawrence Harrett,
Annie Louise Cary,	Campanini,	E. A. MacDowell,
Emily Winant,	Guadagnini,	Walter Booth,
Leona Little,	Constantin Sternberg,	Max Trueman,
Murio-Calli,	Dengremont,	C. A. Cappa,
Chatterton-Bohrer,	Galassi,	Montegriffo,
Mme. Fernandes,	Hans Balatka,	Mrs. Helen Ames,
Lotta,	Arbuckle,	Marie Litta,
Minnie Palmer,	Liberati,	Emil Scaris,
Donald,	Ferranti,	Hermann Winkelmann,
Marie Louise Dotti,	Anton Rubinstein,	Donizetti,
Geltinger,	Del Puente,	William W. Gilchrist,
Furch-Madl,—s,	Joseph,	Ferranti,
Catherine Lewa,	Mme. Julia Rive-King,	Johannes Brahms,
Eile de Lussan,	Hope Glenn,	Meyerbeer,
Bianche Roosevelt,	Louis Blumenberg,	Moritz Moszkowski,
Sarah Bernhardt,	Frank Vander Stucken,	Anna Louise Tanner,
Titus d'Ernesti,	Frederic Grant Gleason,	Filippo Grieco,
Anna Bulkeley-Hills,	Ferdinand von Hiller,	Wilhelm Junck,
Charles M. Schmitt,	Robert Volkmann,	Fannie Hirsch,
Friedrich von Flotow,	Julius Rietz,	Michael Banner,
Franz Lachner,	Max Heinrich,	Dr. S. N. Penfield,
Heinrich Marschner,	E. A. Lefebvre,	F. W. Riesberg,
Frederick Lak,	Ovide Musin,	Emil Mahr,
Nestore Calvaio,	Anton Udvardi,	Otto Sutor,
William Courtney,	Alcain Blum,	Carl Facien,
Josef Staudigl,	Joseph Koegel,	Belle Cole,
Lulu Velig,	Ethel Wakefield,	Carl Millicker,
Mrs. Minnie Richards,	Carlyle Peterales,	G. W. Hunt,
Florence Clifton-Sestro,	Carl Wetter,	Georges Bizet,
Calixa Lavallée,	George Gemünder,	John A. Broekhoven,
Clarence Eddy,	Emil Liebling,	Edgar H. Sherwood,
Franz Abt,	Van Zandt,	Ponchielli,
Fannie Bloomfield,	W. Edward Heimendahl,	Edith Edwards,
S. E. Jacobsohn,	Mme. Clemelli,	Carrie Hus-King,
C. Mortimer Wiake,	Albert M. Bagby,	Pauline L'Allemand,
J. O. Von Prochaska,	W. Waugh Lander,	Verdi,
Edward Grieg,	Mrs. W. Waugh Lander,	Hummel Monument,
Adolf Henault,	Mendelssohn,	Hector Berlioz Monument,
Eugene D. Albert,	Hans von Bülow,	Haydn Monument,
Lili Lehmann,	Clara Schumann,	Johann Svendsen,
William Candidus,	Joschim,	Anton Dvorak,
Franz Kocmel,	Samuel S. Santord,	Saint-Saens,
Leandro Campanari,	Franz List,	Pablo de Sarasate,
Franz Rumel,	Christine Desmet,	Jules Jordan,
Blanche Stone Barton,	Dora Henningsen,	Hans Richter,
Amy Sherwin,	A. A. Stanley,	Therese Herbert-Foerster,
Thomas Ryan,	Kerst Catenhusen,	Bertha Pierson,
Achille Kraus,	Heinrich Hoffmann,	Carlos Sobrinho,
King Ludwig I.,	Charles Fradel,	George M. Nowell,
C. Jos. Brambach,	Emil Sauer,	William Mason,
Henry Schradieck,	Jesse Bartlett Davis,	Pandeloup,
John F. Luther,	Dory Barmeister-Petersen,	Anna Lankow,
John F. Rhodes,	Willie Nowell,	Anton Brönnel,
Wilhelm Gericks,	August Hylstedt,	Max Alvary,
Frank Taft,	Gustav Hirtsch,	Josef Hofmann,
C. M. Von Weber,	Xaver Scharwenka,	Händel,
Edward Fisher,	Heinrich Boettel,	Carlotta F. Piener,
Kate Rolia,	W. E. Haslam,	Marianne Brandt,
Charles Rehm,	Carl E. Martin,	Gustav A. Kerker,
Harold Randolph,	Jennie Dutton,	Henry Duzenai,
Minnie V. Vanderveer,	Walter J. Hall,	Emma Juch,
Adele Aus der Ohe,	Conrad Ansoerg,	Fritz Giese,
Karl Klindworth,	Car Baermann,	Anton Seidl,
Edwin Klabre,	Emil Steger,	Max Leckner,
Helen D. Campbell,	Paul Kalisch,	Max Spicker,
Alfredo Barilli,	Louis Svecznaki,	Judith Graves,
Wm. R. Chapman,	Henry Holden Huss,	Hermann Ebeling,
Otto Roth,	Neally Stevens,	Anton Bruckner,
Anna Carpenter,	Dyan Flanagan,	Mary Howe,
W. L. Blumenachein,	A. Victor Benham,	Attalie Claire,
Leonard Labatt,	Mr. and Mrs. Carl Hill,	Mr. and Mrs. Lawton,
Albert Venius,	Anthony Stankowitch,	Fritz Kreisler,
Josef Rheinberger,	Max Rosenthal,	Maria Wickham,
Max Bendix,	Victor Herbert,	Richard Burmeister,
Helen von Doenhoff,	Martin Roeder,	W. J. Lavin,
Adolf Jensen,	Joachim Raff,	Niles W. Gade,
Margaret Reid,		

PHILADELPHIA, always to the front with ancient novelties, is now enjoying the celestial delights of Chinese opera, and, of course, its dear daily "Public Ledger."

THE will of the late Carl Rosa has been entered for probate at London. The instrument makes bequests aggregating £78,000, a sum equal to about \$380,000. This shows that English opera pays in England, and that it would pay here, we also believe, if conducted on a broad basis.

THE Berlin "Courier" says that the engagement of Marcella Sembrich, just concluded in that city, was successful, not only artistically speaking but also from the financial point of view, as the receipts at Kroll's, where she sang, amounted to 60,000 marks (about \$15,000) for eight performances. They call that very heavy business in Germany, and so it is. The concerts of Rubinstein and Bülow are the only musical performances the receipts of which exceeded those of Sembrich in Berlin.

AS already announced in this paper, the Bayreuth Music Festival begins July 21, ending August 18. We have also given the names of the operas and conductors some weeks ago. The "Meistersinger" will be given five times, on Wednesdays, July 24, 31 and August 7 and 14; also on Saturday, August 17. On all other Saturdays, however, the theatre will remain closed. "Parsifal" will be given on Thursdays and Sundays, altogether nine performances, the dates of which are: July 21, 25 and 28 and August 1, 3, 8, 11, 15 and 18; "Tristan und Isolde" on Monday, July 22 and 29 and August 5 and 12. Winklemann will not appear in "Parsifal" this year. The cast has already been announced.

THE grand testimonial for the benefit of the victims of the Conemaugh dam disaster that was given at the Metropolitan Opera House, last Thursday afternoon, was not such an overwhelming success musically as was expected.

The five hundred men the Aschenbroedel Verein promised only materialized to the number of seventy-five, and they got tired of standing around and waiting and went home. Anton Seidl was on the spot but had no orchestra to conduct. Mr. Thomas and Mr. Damrosch, not having been notified, did not put in an appearance.

Rafael Joseffy as usual was to the front, and delighted a very impatient audience with several of his inimitable solos.

The trouble with benefits of this description seems to be that they always lack an efficient head.

THE Louisville "Courier-Journal," Henry Watter-son's famous sheet, ought to get another music critic, vide the following:

*** The famous trio from the "Götterdämmerung" of Wagner, justly esteemed the most beautiful concerted piece of that most beautiful opera. The scene represents the dam in the river Rhine, sparkling in the sunlight, the Rhinedaughters float along singing of the Rheingold, when "Seigfried" appears soon after the sound of his boatman horn. They sing to him to give them back the famous Ring of the Niebelung. He refuses. They warn him of the curse and of his fate, but he disregards their warning, and they float away with their warning song, the close this trio, which is followed by the tragic death of "Seigfried" and the sublime funeral march.

"Dam" is good, but as the trio in question happened to be the famous "Weia, Waga, Woge," &c., from the prologue to "Rheingold," it looks as if the critic in question had gotten things considerably mixed up.

SOME NEWS.

ALTHOUGH it is still early to make any definite announcements for the coming season, we are, nevertheless, enabled to do so. At the German Opera Mr. Stanton has engaged Heinrich Vogl, the tenor, who, although he has lost much of the freshness and beauty of his voice (he was born in 1845), is still a great histrionic and vocal artist of the Wagnerian school. His wife, Therese Vogl, also a thoroughly equipped operatic artist, may come with him. She is a dramatic soprano. Mr. Stanton has also engaged Reichmann, the well-known baritone, and Behrens, a capital basso. Italian opera will be given at the Metropolitan Opera House during Easter week, with Patti and Tamagno, the tenor. The two singers will not, however, sing together, Clementina Vere appearing with Tamagno, who gets, by the way, \$2,000 a night. Manager Wolfsohn, who has just returned from abroad, announces the engagement of Edward Strauss and his celebrated dance and light music orchestra; also that of Arthur Friedheim,

the celebrated pianist, Liszt interpreter and orchestral director. Theodore Thomas, after his seven weeks' engagement this summer in New York city, goes in October for a five weeks' tour, with Rafael Joseffy as soloist, through the principal cities of the country. Sarasate and Hegner, as announced some time ago in THE MUSICAL COURIER, are positively coming. Rosenthal, despite all statements to the contrary, is positively not coming, preferring to study three years and then make a triumphant re-entrance.

Arthur Nikisch is of course coming, and will inaugurate a broader series of programs than Mr. Gericke.

The Chicago people want Scalchi at the opening of the new Auditorium by Patti next fall. Scalchi comes high, but they must have her.

Mr. Wolfsohn reports music as rather dull on the Continent, the workings of the opera houses of Paris and Berlin being in many respects far inferior to our Metropolitan institution.

WHAT HAS BEEN DONE?

AS the Boston Symphony Orchestra is engaged until July 6 in Boston under Neuendorff, we do not see how it can very well be in two places at once and play at the M. T. N. A. meeting during the first week of July in Philadelphia. There is then no regular orchestra left to play, as the Philharmonic of Baltimore was dissolved before Mr. Heimendahl left that city, and the Peabody can hardly be called an organized orchestra, as its personnel is continually changing, in addition to the fact that many of its members belong to military bands and play dance music, consequently could hardly answer the severe requirements of modern orchestral music. The best orchestra in Philadelphia is under the baton of Charles M. Schmitz, a capital leader and good musician; but rehearsals would have to be more numerous than usual to enable the old-fashioned players of the Germania Orchestra to decipher and afterward adequately interpret the MSS. scores of the new compositions to be heard.

Since the 1885 meeting in New York the orchestral concerts seem to have formed a most important nucleus of these meetings, which was further strengthened by the Boston Orchestra, in Boston, 1886; the Van der Stucken Orchestra, Indianapolis, in 1887, and the Thomas Orchestra, in Chicago, 1888. It will never do to neglect this important feature of the M. T. N. A.

Mr. Higginson could not allow the name of the Boston Symphony Orchestra to be used at this meeting in Philadelphia, as he has business interests there entirely distinct from these temporary meetings.

M. T. N. A. CANDIDATES.

THE MUSICAL COURIER of June 5 said: "We believe we can put our hands on the man who will be the next president of the Music Teachers' National Association," whereupon a paper in this town waxed wroth and says that "in Indianapolis and Chicago both candidates for the presidency were sacrificed because of the help they got from the editors of this paper."

Both candidates could not have been defeated in Indianapolis and Chicago if one was elected in each town. Somebody was elected in Indianapolis and some other body was elected in Chicago and somebody was defeated at Chicago, but not at Indianapolis, as there was only one candidate balloted for. For further information see official report of M. T. N. A. Eleventh Annual Meeting, page 254. Mr. Wolfram, of the nominating committee, said: "Calixa Lavallée (Lavallée was sick abed) hopes you will elect the man I have in my mind by acclamation, not one voice dissenting, and will regard it as a pleasant boon to him. This man is no other than Max Leckner, of Indianapolis." The report then says: "The ballot having been completed the secretary announced the election of Max Leckner as president." In the 1888 report, which was that of the Chicago meeting we read of proceedings altogether different from the above. Balloting took place, and the results of the ballots are printed in the report.

Our poorly posted weekly and weak friend should read up the history of the Music Teachers' National Association, or not, at this late hour, dabble in such matters.

As a fact, every candidate of THE MUSICAL COURIER for the presidency of the M. T. N. A. has thus far been elected. Our candidates are always elected, and we therefore say once again that we believe we can put our hands on the man who will be the next president of the Music Teachers' National Association, and if he and we shall live until July 4, 1889, we propose to do so. There is no philosophy in our angry friends, who seem to be blind to facts, and who are foolish enough to refuse to admit the inevitable. This thing cannot be helped, for

The Knabe Pianos which I did not know before have been chosen for my present concert tour in the U. S. by my Impresarios and accepted by me on the recommendation of my friend Beethoven acquainted with their merits. Had I known these Pianos as now I do I would have chosen them by myself as their sound and touch are more sympathetic to my ears and hands than all others of the country.

New York 6th April 1889

Dr. Louis von Weber

To Mr. William Knabe and Co

the simple reason that, as all the files show and all the intelligent members of the M. T. N. A. know, this has been the only paper that for years past has given exhaustive analytical reports of the annual meetings of the association, and has devoted hundreds of columns of its space to push it into popularity and prosperity.

We have not been losers thereby, but, on the contrary, have identified the paper thoroughly with the association on the basis of journalistic enterprise applied to the association for the benefit of the scheme and the resulting and natural benefit that would accrue to this paper. That is what is called newspaper work. There is no charity in it, there is no philanthropy about it, and there are no thanks to be exchanged on either side. It is simply a combination productive of business to both institutions.

Consequently this paper has always exercised a healthy influence upon the Music Teachers' National Association. The members, especially those who are musicians, have always acknowledged the work and the friendly attitude of THE MUSICAL COURIER, and consequently our candidates have always been elected, and this year the same thing will happen, and is, in part, already agreed upon. We therefore reiterate that we believe we can put our hands on the man who will be the next president of the Music Teachers' National Association, and his name is not Dennis.

ONE OF THE PLEASURES OF LIFE.

SIR JOHN LUBBOCK, in his recently published "Pleasures of Life," dwells particularly on the value of music as a source of innocent joy and as a means of elevating and refining our lives, too much, alas, devoted to burrowing after gold.

As his text he takes a passage from Plato which is worth citing, although Plato undoubtedly used the term in a different and more transcendental sense. "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form." He quotes, too, a luminous phrase of Carlyle's: "Music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into it." Another most impressive piece of testimony is that borne by Helmholtz, whom Sir John Lubbock rightly designates as 'one of the profoundest exponents of modern science.' He writes thus: 'Just as in the rolling ocean, this movement, rhythmically repeated, and yet ever varying, rivets our attention and hurries us along. But whereas in the sea blind physical forces alone are at work, and hence the final impression on the spectator's mind is nothing but solitude—in a musical work of art the movement follows the outflow of the artist's own emotions.'

"Now gently gliding, now gracefully leaping, now violently stirred, penetrated, or laboriously contending with the natural expression of passion, the stream of sound, in primitive vivacity, bears over into the hearers'

soul unimagined moods which the artist has overheard from his own, and finally raises him up to that repose of everlasting beauty of which God has allowed but few of His elect favorites to be the heralds.' Here, too, is another splendid tribute to music from the pen of Cardinal Newman. After speaking of the paucity of the intervals of our scale, he says: 'What a slender outfit for so vast an enterprise! What science brings so much out of so little? Out of what poor elements does some great master in it create his new world! Shall we say that all this exuberant inventiveness is a mere ingenuity or trick of art, like some game of fashion of the day, without reality, without meaning? * * * Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes? Can it be that those mysterious stirrings of the heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voice of Angels, or the magnificat of Saints, or the living laws of Divine Governance, or the Divine Attributes; something are they besides themselves, which we cannot compass, which we cannot utter, though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them.'

After testimony from such luminous minds, music can scarcely be relegated to the domain of a mere sensuous ear tickling art.

THE NARRATIVE OF RICHARD WAGNER'S INGRATITUDE TOWARD MEYERBEER.

THE following interesting sketch by Mr. A. Heintz was translated expressly for THE MUSICAL COURIER and throws some sidelights upon a very interesting and generally misrepresented bit of musical history, wherein Richard Wagner was always painted as playing the ignoble rôle of the ingrate:

The time has indeed come when the stupid tale of the poet composer's ingratitude toward his erstwhile patron, Meyerbeer, should vanish from literary publicity, to which it has recently been recalled by E. Hanslick.

What great things did Meyerbeer render to Wagner? As he was a celebrated man, he offered the young beginner, whose talent he must have recognized, his recommendation, at the latter's request; it would not have been becoming to deny him this favor at a time when there could have been no fear of Wagner as a competitor. But how did Meyerbeer bear himself later, when Wagner, impelled by true genius, pronounced the road trodden by Meyerbeer in striving after artistic effect as a pernicious one, and he himself roamed in purer paths?

When "Lohengrin" was performed in Weimar in 1850 the work was sneered at by the critics, while Meyerbeer's "Prophet" was lauded to the skies. In the same year, after the first production of "Lohengrin" in the Imperial capital, a renowned Berlin critic wrote: "L'Africaine," by the distin-

guished Meyerbeer, his weakest creation, regarded solely from the point of freshness and originality, compares with 'Lohengrin' as does much blessed India with a northern heath."

These sorry judges, how mightily were they assisted by Meyerbeer's subsidized trumpets of praise! Let us but read H. Lanbe's communication regarding this composer's "strictly organized office for the regular management of public opinion." In his pamphlet, issued in 1883, "Richard Wagner: His Life and his Works," W. Tappert gives us striking excerpts of similar *fanfares* of fame for Meyerbeer contained in a musical journal devoted to his interests from the year 1850, while beside them are placed the scornful and oft false reports on Wagner's "Lohengrin" in the same papers. To one of these scribes even the "Evening Star" in "Tannhäuser" appears like an unnecessary intermezzo beside the "Prophet Sun," which will ever retain for him its place in the firmament.

Now, it is well known that Meyerbeer never resented these misdoings against Wagner; he remained the honored man of society, and Wagner was delivered over to its hate. Yet, in a letter to Liszt (of April 18, 1851), Wagner relates his experience "that M. does not mean honestly by him." This happened at the same time that W., in his preface to "Opera and Drama," excused himself to the public with tact, being compelled, as he says, to attack his former opponent because he should have considered himself cowardly and selfish had he remained silent when the interests of art demanded that he should speak. Certainly if men like Hanslick, H. Ehrlich and others can so little grasp Wagner's greatness that they estimate his art-philosophical writings as "simply arousing a momentary agitation, and of no greater importance than a mere biography," we may easily comprehend how they walk in darkness and are unable to discriminate between the nature of Meyerbeer's and Wagner's arts. In connection with them, one is reminded of Gluck's remark in his preface to "Paris and Helena":

"The half educated, the art judges and leaders of style—a class of people that, unfortunately, is very numerous and that has at all times been a thousand times more pernicious to the progress of art than the uneducated themselves—rave against a new method that threatens to annihilate their own self sufficiency as soon as it shall have become firmly rooted."

And in opposition to their actions tending to blacken the character of an artist's we may place Schopenhauer's word in regard to the antagonists of genius.

"Because some great genius has revealed its inner treasures to men of a certain class, and by the most extreme exertion of its powers has produced works that shall contribute to the elevation and improvement of themselves and their posterity through twenty generations, these people consider themselves privileged to summon his moral nature before their tribunal in order to discover in him some defect that may alleviate the sufferings they experience as they become conscious of their own nothingness at the sight of a great mind."

The tale of Wagner's ingratitude toward Meyerbeer serves these dissatisfied ones only as a means to blacken his character, a privilege desired by so many from the most trivial motives. We think the time has come to free the master's name forever from such disfiguring elements.

—The annual concert by the pupils of Prof. Francesco Fanciulli, the well-known vocal teacher, took place Monday evening of last week at the pretty little Hardman Hall. The following program was presented:

Duet, "Starry Heaven".....Pinsuti	
Miss Laura Halstead and Miss Lillian Jones.	
Cavatina, "Beatrice di Tenda".....Bellini	
Miss Naomi Mackenzie.	
Duet, "Maritana".....Balfe	
Miss Maude Dean and Miss Mary Ralph.	
Aria, "Crispino e la Comare".....Ricci	
Miss Margo Hanway.	
Song, "The Children" (words by Charles Dickens).....Fanciulli	
Mr. Henry Ruhlender.	
Sacred song, "Father, Take My Hand".....Fanciulli	
Miss Emily Baetz.	
Duet, from the opera "Priscilla" (words by I. F. Eaton).....Fanciulli	
Mr. and Mrs. J. T. Brennan.	
Song, "The Windmill" (words by Longfellow).....Fanciulli	
Mr. Charles S. Jones.	
Romance, from the opera "Priscilla" (words by I. F. Eaton).....Fanciulli	
Mr. J. T. Brennan.	
Chorus and scene, from the opera "Priscilla" (words by I. F. Eaton).....Fanciulli	
Mrs. J. T. Brennan, Miss Frieda Schile and chorus of lady pupils.	
Cavatina, "Barbiere di Siviglia".....Rossini	
Miss Frieda Schile.	
Trio, "Matrimonio Segreto".....Cimarosa	
Mrs. J. Dickson, Miss A. Kunzmann and Miss Emily Baetz.	
Cavatina, "Casta Diva" ("Norma").....Bellini	
Mr. J. T. Brennan.	
Rondo Capriccioso, piano.....Mendelssohn	
Miss Hanna Saxer.	
Sextet, from "Lucia".....Donizetti	
Mrs. Brennan, Miss Baetz and Messrs. Brennan, Day, Ruhlender and Jones.	

The singing was far above the average of most pupils' concerts, many of the scholars exhibiting intelligence which reflected greatly on their careful training. Miss Emily Baetz, in a very good song by her master, proved herself to be the possessor of a beautiful contralto organ, which she used with taste and finish.

—The closing exercises of Washington Seminary, Atlanta, Ga., of which Mr. Alfredo Barili is the music director, took place Tuesday, June 4.

PERSONALS.

AUGUSTA OHRSTRÖM.—The Swedish soprano, Miss Augusta Ohrström, whose portrait we give in to-day's issue, was born in Gothenburg, in Sweden. When only four years of age the child showed such a predisposition for music that her parents determined to make of her "a second Jenny Lind." To this end the best masters were procured, and the little one made her first appearance in concerts when eleven years old. Until fifteen she remained in Gothenburg, devoting herself chiefly to the piano, which instrument, by the way, she plays very well. At the age of fifteen Miss Ohrström went to Stockholm to continue her musical studies. Her first singing teacher was T. A. Berg, the master of Jenny Lind. Having sung in concerts and in the Royal Opera, at Stockholm, Miss Ohrström determined to go to Paris to perfect herself in her art. In Paris she found a protector and a teacher in the person of Mrs. Rosina Laborde, of the Grand Opera. Mrs. Laborde cultivated Miss Ohrström's voice in the most thorough and excellent manner. She, herself a pupil of the old and grand Italian school, was the favorite singer of Meyerbeer, of whose works she was a most successful interpreter.

She presented Miss Ohrström to all the most celebrated French composers, as Gounod, Massenet, Widor, &c., by all of whom she was most favorably received.

Before leaving Paris she gave a grand concert, which proved a magnificent success. The élite of society, both French and Swedish, were present. Prince Eugene of Sweden, the Prince and Princess Bernadotte and the American and Swedish legations were some of those best known among the audience. The critics were unanimous in their praise of her voice and talent. "La Patrie" wrote: "All the composers who have heard her are unanimous in predicting for her a very fine future upon the stage." "Figaro" said: "Une jeune Suédoise, admirable musicienne, à la grande voix au timbre d'argent, de soprano dramatique Mlle. Ohrström. * * * La voix est large est belle, les notes élevées sont d'une mélodie harmonieuse, incomparable alors qu'elle les donne en douceur." The other critics were equally enthusiastic. "The timbre of her voice is limpid like the sound of the purest crystal," says one. "Like an orator who understands how to convince his hearers, she leaves her audience charmed and convinced that hers is the true method of singing," wrote another admirer. In her own country Miss Ohrström has had no less a success.

Last summer she was engaged to sing in the grand festivals at Copenhagen, in Denmark, where were present all the great names among Scandinavian composers, as Grieg, Gade, Svendsen, &c. The critics again were enthusiastic. "Miss Ohrström made her début on this occasion," says one critic, "and confirmed instantaneously the renown which had preceded her. She is an eminently gifted artist. She sang 'As Thanks,' a little Swedish song, without accompaniment, which proved what a sure and good artist she is."

A Swedish paper, no less delighted, tells of her concerts in Stockholm: "She held her hearers spellbound by voice and persona, simple, unaffected, yet confident of herself and of her powers." One of these concerts was given at the very time when Mrs. Lucca also gave a concert. The papers thus spoke of the two: "Having spoken of Lucca's concert, we will now speak of Miss Ohrström's. This singer, whose voice is superior to Lucca's and whose dramatic feeling can be favorably compared with hers, sang the air from 'Faust' in an excellent manner. Her concert made a charming beginning for the season." Another paper says: "That which pleases us the most is the great feeling of this singer. She recalls to us 'les beaux jours' of Jenny Lind."

Miss Ohrström has been in New York only a very short time—not yet a year—but she has already made a name for herself among artists, and is winning favorable recognition from the public. She has sung in church, in private concerts and in orchestral concerts both here in New York and in other cities. She has sung at the Kingston Festival; at Baltimore; at Newark, with the Männerchor Society; in Steinway Hall, with Van der Stucken, and at the Brunswick, on the occasion of Miss Berger's benefit. Everywhere she received very warm welcomes, and left behind her audiences charmed by her voice and delightful manner. The critics have always noticed her efforts favorably, and as she becomes better known there is every reason to expect for her a brilliant career, especially as she is such an earnest worker.

IN PLACE OF ARTHUR NIKISCH.—In place of Mr. Arthur Nikisch, of Leipzig, Dr. Edward Lassen, of Weimar, has been elected member of the board of directors of the "Allgemeine Deutschen Musik Verein," and in place of Prof. Müller Hartung Mr. Felix Draeseke has been elected. Hans von Bronsart still retains his place as chairman of the board.

A NEW OPERETTA BY MILLÖCKER.—After a long interval of silence Carl Millöcker is ready with a new operetta, entitled "Der Arme Jonathan," to be produced in Vienna.

REYER ON A BUST.—Ernest Reyer's "Sigurd" has so won the hearts of the music lovers of Marseilles that they propose placing his bust in a theatre of that city, and at Nantes the opera had to be given no less than twenty-five times.

THEY SAIL NEXT MONTH.—S. B. Mills, accompanied by Mrs. Mills, sails for Europe July 11. Mr. Leopold Winkler leaves the same day and will return about September 1.

VALLERIA HEARD FROM.—Alwina Valleria was offered an engagement to sing at the Worcester (Mass.) Music Festival next fall. She had already accepted an offer to sing at the Leeds Festival in England, and, therefore, cannot come here.

THE BEETHOVEN OF BROOKLYN.—Robert Thallon, the popular Brooklyn pianist and teacher, gave his thirty-seventh recital, with his pupils, at 900 St. Marks-ave., Brooklyn, Saturday morning. He was assisted by Francis Fisher Powers, baritone; Carl Veuth, violin, and George Szög, viola. "Bob" goes to Bayreuth in July to attend the Wagner Festival.

SHE EXPECTS TO SING AGAIN.—Etelka Gerster still cherishes the hope, in which she is encouraged by experts, that she will recover the full use of her voice, and she works and practices as methodically as in the stirring days when she used to star in the United States. Her famous baby has grown into a chubby little girl, who has already shown signs of possessing a voice worth training. The whole family are living a quiet, happy life in a villa near Bologna.

HE WAS ARRESTED.—Edward Mollenhauer, the violin teacher, was arrested for the alleged larceny of a picture, said to be by Albert Dürer. Mrs. Lydia Mason, of 84 Fifth-ave., makes the charge. Mr. Mollenhauer furnished bail and a further hearing of the case takes place this afternoon.

JULIA IS WINNING LAURELS IN LONDON AND FROM "FIGARO."—The American soprano, Giulia Valda (Mrs. Ewen Somerled Cameron), fairly astonished the house by her excellent reading of the part of "Aida." Physically, perhaps, her voice was hardly strong enough for such music; and, moreover, she must guard against indulgence in the pernicious tremolo; but she acted this difficult rôle with combined taste and power, and achieved an honorable success.

BARTON HAS A FALL.—The popular Irish tenor, Mr. Barton McGuckin, who is one of the best "Lohengrins" on the stage, was announced to make his début in Italian opera, London, in Wagner's opera recently. He duly rehearsed it to the great admiration of his colleagues. But, unfortunately, he sustained a slight accident, falling down a flight of stone steps in his garden and spraining his ankle. The part of "Lohengrin" was therefore hurriedly undertaken by Antonio d'Andrade.

PACHMANN, THE CHOPINIST.—Vladimir de Pachmann, now considered by the best authorities to be the greatest Chopin player alive, is giving recitals to crowded houses in London, and making his audiences frantic with enthusiasm by his ideal interpretations.

A LONDON CRITICISM OF SARASATE.—It would seem futile to offer anything by way of eulogy or criticism on the great artist. His name will ever be remembered as one of the greatest masters of his instrument; for certainly it is hard to believe that his almost demoniac fire, his marvelous technical power, have been surpassed—even in the golden age of music, whenever that may have been—by more than one man; and to the nobility of the artist is to be added the singularly winning charm of the man, than whom history names none more modest or sincere. The inscription on the photograph given him by Rossini may well serve as his highest praise now and always: "Sarasate, géant par le talent dont la modestie a doublé le charme."

GEORGE MACFARREN ON MUSICAL FORM.—Sir George Macfarren used to say to Miss Prescott as a pupil that musical form depended upon key and not idea. Idea helped, but the distribution of keys was the most important.

THE CHARMING MRS. HINCKS.—Mrs. Pemberton-Hincks will be heard in her charming Creole songs at some of the Newport drawing rooms this summer.

THE COLONEL TO THE FRONT.—Colonel Mapleson has offered the use of Her Majesty's Theatre, London, and his company for a benefit performance in aid of the Johnstown sufferers.

GET MARRIED, GIRLS!—Dr. Robertson, a well-known New York physician, is of opinion that maternity is never directly responsible for the loss of voice in singers. The real cause of loss of voice in married women who are mothers, when it does take place, is worry and anxiety, which induces nervousness.

ARTHUR WELD ON THE NEW COMPOSER.—It is to be hoped that we shall hear Mr. Cliffe's now celebrated symphony in Boston next winter. Mr. Cliffe made the sketches for this remarkable work during a trip through Norway in the summer of 1887. At the end of August of the same year I met him in Ems, and he showed these sketches to a number of musicians staying there, including myself. We were immediately struck by the remarkable beauty and originality of the work and urged him to complete it. Mr. Cliffe, being a very modest young man, was convinced that the expressions of admiration which he heard on all sides were exaggerated, and was inclined to let the matter drop, but finally during his stay in Ems he completed the first movement. When he was in Boston, last autumn he had the symphony practically finished, but was still doubtful as to its merits, although every musician to whom he showed it became immediately enthusiastic. It is therefore very gratifying to his friends to hear of the extraordinary success which attended its initial performance at the Crystal Palace concerts; and the work is really so wonderfully inter-

esting that in the event of its performance here there is little doubt but what the London enthusiasm will find its counterpart in Boston.

TO TAKE IN BAYREUTH.—Miss Sophie Fernow who resides at Cantonsville, near Baltimore, left for Europe on June 12, and will visit Vienna, Steiermark and attend the Bayreuth Festival. She will subsequently make a tournée with the Austrian vocal quartet, "Tschamyra," through Austrian watering places and return home in September.

TO EUROPE.—Carl Strakosch and Mrs. Kellogg-Strakosch will leave for Europe on July 10 to be gone for the summer.

CHARLES PALM.—Charles Palm, the talented young violinist, will not travel next season, preferring to stay in the city and teach and also play in concerts. A well-known New York State paper referring to his performances at a recent concert at Bedford, says:

A new feature and unmistakable "hit" was the appearance of the accomplished violinist, Mr. Charles Palm, of New York, who has appeared before choicest audiences throughout the country, both in orchestral and concert work. His profound skill was quickly recognized, each selection being given to almost breathless attention, followed by such vigorous manifestations of pleasure that reappearance could not be refused. His selections were from the classics, and performed with superb skill, encores by Händel and Beethoven being granted.

FOREIGN NOTES.

...The German "Mikado" has just made a fine hit in Frankfurt-on-the-Main.

...Philip Scharwenka's opera, "Roland," has come from the publisher's hands.

...We understand that Dr. Mackenzie is writing a Scotch caprice for Sarasate.

...Performances of French organ music in sacred buildings are to be exempt from the tax.

...Spontini's "Ferdinand Cortez" will be given in Berlin on the 28th inst., Sylva, the tenor, singing the chief role.

...It is anticipated that the approaching appearance of Marcella Sembrich at the Italian Opera in Paris will be particularly brilliant.

...It is announced that Padilla and his wife, Mrs. Artot-Padilla, who have been very active as singing teachers in Berlin, have decided to locate in Paris in the future.

...Marcella Sembrich made a tremendous hit in Donizetti's "Daughter of the Regiment," in Berlin. It was her last appearance in that city prior to her Paris engagement.

...The marriage of Mr. Hamish McCunn, the Scotch composer, and Miss Pettie, only daughter of the eminent sculptor, took place on Tuesday, June 4, at the Scottish Church, South Hampstead, London.

...A new opera, "Edgar," by Giacomo Puccini, was received at the Scala in Milan with unbounded enthusiasm, and the happy composer was called before the curtain twenty-four times during the evening.

...Messrs. Hill, of London, have just built the largest organ in the world for the Town Hall at Sydney, New South Wales. The cost has been £12,000, and there are 150 stops, as against 110 in the Albert Hall.

...American musical critics are beginning to be read in England. Mr. Krehbiel's annual volume on music in New York has been with them some time, and now there is Mr. Henry T. Finck's volume of essays on Chopin and others.

...Ordinary people can distinguish differences of pitch amounting to from one-sixth to one-fortieth of a semitone. Highly trained musicians can distinguish a difference of from one-sixty-fourth to one-eighth of a semitone.

...The Wagner cyclüs in Berlin began on Monday, June 3, and will include all of the master's operas, except "Die Feen" and "Parsifal," the first opera on the list being "Rienzi." The conductor is Sucher, and Sylva sang the title role, Staudigl singing "Adriano."

...Gounod's "Romeo et Juliette" scored a great success at Covent Garden last Saturday night, where it was produced for the first time in England. "Romeo and Juliette" are both brought to life in the last act, but a little thing like that does not matter in opera. Mrs. Melba sang "Juliette" and De Reszke "Romeo."

...The Lower Rhine Festival will take place at Mayence, on July 6, when Capellemeister Lux will celebrate the twenty-fifth anniversary of his presidency of the Choral Society there; 950 choristers and 150 bandmen will coalesce in Haydn's "Seasons," Händel's Psalm 100, and Beethoven's Choral Symphony.

...Sir Frederick Gore Ouseley gave £2,000 a year in support of St. Michael's College. He gave £35,000 to build it, and his total benefactions to this object reached the sum of £64,000. The endowment he has left will, however, only produce £900 a year, and it is suggested that the memorial fund should be devoted to increasing this endowment.

...The latest production of "Lohengrin" in Berlin was given with the following cast: Seidel, of Cologne, "Lo-

hengrin; Rosa Sucher, "Elsa;" Mrs. Staudigl, "Ortrud," and Betz, "Telramund." Seidel is criticised severely on account of a tremolo in the voice.

....The rehearsals for the Bayreuth Festival began last week. Director Levi, of Munich, will conduct "Tristan;" Felix Mottl the "Meistersinger," and Hans Richter "Parsifal." The title role of the latter work will be sung by Van Dyck and Grünig, Heinrich Vogl will sing "Tristan" and Gudehus "Walther von Stolzing."

....The Tower of Babel was typified in miniature at a recent production of "Gli Ugonotti" at Milan. The cast included Mr. M-tellio, a Frenchman; Mrs. Arkel, a German; Miss Klamsinski, a Pole, and Mrs. Synnerberg, a Finn. It is permissible to imagine the pleasing variety with which the *lingua Toscana* was executed under the circumstances.

....An interesting début was recently made at the Opera House at Elberfeld by an artist who appeared under the nom de théâtre of Marie Lindes. This young lady, who sang the part of "Elizabeth" in "Tannhäuser," is really Miss Marie Joachim, daughter of Dr. Joachim. She has been taught by her mother, herself a distinguished vocalist, and her success is said to have been so great that she was forthwith engaged for a certain period at Elberfeld and Barmen.

....The committee in charge of the festival which is shortly to be held at Genoa in honor of Christopher Columbus are apparently troubled with an *embarras de richesses* in the matter of choice of an appropriate work, for there are at least thirteen operas in existence written in memory of the great discoverer, and which fully serve for performance. Among these may be mentioned the following: One by Vincenzo Mela, given for the first time at Verona in 1857; by Vincenzo Fabris (Rome, 1789); by Barbieri (Berlin, 1848); by Casella (Nice, 1865), and one by Félicien David.

....Dr. Richter will conduct the concert of the London Wagner Society at St. James' Hall, on June 24, when extracts from the master's operas, from "Rienzi" to the Graal scene in "Parsifal" will be given in chronological order. This announcement has given some of the bigoted anti-Wagner papers in London severe pains. For blind, unreasoning and absolutely uncritical opposition to the greatest genius of music London leads the world. The big London dailies do not indulge in this folly; it is chiefly exhibited by so-called "musical" papers.

....The Trocadéro was crowded twice last week to listen to "The Messiah," one for rehearsal and finally for performance, in aid of a charitable institution. All the aristocracy claimed boxes and seats, which sold at high prices. The oratorio had been given in Paris before but once, in 1873, by Lamoureux. The soloists were Mrs. Caron, soprano; Deschamps, mezzo; Anguin and Vergnet, tenor and bass. Only Mrs. Deschamps at all realized the idea of the proper interpretation of the classical music, but the event was a musical solemnity. Every note was listened to in absolute silence, and applause, when made possible, was delightfully intelligent.

....Mr. Heinrich Neal son of the artist, David Neal, is winning fame as a composer. When but twelve years of age he attracted the attention of Josef Rheinberger at Munich, and soon after entered the conservatory there. He was then by seven years the youngest pupil in the institution. He remained there four years and graduated last year at the age of seventeen. A part song by him for mixed voices was sung at a conservatory concert, and three of his compositions, written when he was but eleven years old, were performed at the Orangerie concerts in Ausbach. His studies will be pursued at Paris under Saint-Saëns. The lad was born in Munich and his mother is German.

....Carlotta Patti de Munck, sister of Adelina Patti, is dangerously ill in Paris. Her salon, where her voice has so often charmed her intimate friends, is closed, and even should she recover her health it is doubtful if she will regain her voice. Carlotta Patti, like her distinguished sister, is independently rich, although she has been in the habit of giving music lessons to a few favored pupils—among them five Americans. Carlotta, had she chosen might have been celebrated as a pianist, but her voice was too marvelous for imprisonment, and as a concert singer she has rarely had an equal. Slightly lame, she was not able to sing in opera, but in the opinion of many, had she entered the operatic arena she would have been greater than Adelina.

....The twenty-sixth annual meeting of the Allgemeine Deutschen Musikverein takes place at Wiesbaden from June 27 to 30, and among the numbers on the programs we select the following: Berlioz's "L'Enfance du Christ," Brahms' "German Requiem," Arthur Bird's "Scène Orientale" and intermezzo for orchestra (manuscript), Bizet's "L'Arlesienne," Peter Cornelius' tertzett from the manuscript opera "Ganlöd," Dayas' quartet for strings, Felix Draeseke's finale of the first act of "Gudrun," Dvorak's quintet for piano and strings, Jensen's tenor song with orchestra, "To the Virgin," Joachim's variations for the violin, with orchestra, Lalo's cello concerto, five manuscript songs by Lassen, Liszt's "Orpheus," Raff's "Gespenster-Reigen," for orchestra, Rheinberger's passacaglia and sonata for organ, Rudorff's variations for orchestra, Richard Strauss' "Italian Fantasia," Thuille's sextet for piano and brass instruments and Wagner's "Kaisermarch" and "Liebesmahl der Apostel."

....It seems peculiar that although the whole of the English critics recognized in "Doris" a successful endeavor to imitate and adopt the genuine English style, the London correspondents of the French papers affect the belief that the music is essentially French. They allege that Mr. Cellier is a Frenchman. At any rate, he was born in London, was educated in Britain, and has lived in this country practically all his life. This is Mr. Cellier's fifth special dramatic work. The first was the "Sultan of Mocha," produced in 1876 in the provinces, and the music of which was afterward utilized for "Dorothy." Then came the "Spectre Knight," and "After All" in 1878, "In the Sulks" in 1880, and now "Doris." Mr. Cellier also wrote "The Masque of Pandora" on Longfellow's poem for the Boston Theatre in 1881, and Gray's "Elegy" for the Leeds Festival in 1883, besides, of course, numerous part songs.

....Mr. F. J. Crowest, writing in the "National Review" (an English magazine) for May, concerning army music, says that there is no eminent army composer or any military music deserving the title of famous, and wants to know whether it is better to leave it to unaided private enterprise to provide the army with music, or to make the state concern itself in the matter. At present, all that the English Government does is to make an annual allowance of £80 to each regimental band, and to supply trumpets for the cavalry and bugles, drums and fifes for the infantry. It furnishes these instruments because it is those who play on them who accompany the regiments on active service and actually figure with them on the field. Mr. Crowest tells us that some of the quickstep marches date a long way back—that of the Royal Scots ("Dumbarton's Drums") to 1655 (and farther), that of the Prince of Wales' Own ("Ca Ira") to 1793, that of the Duke of Cornwall's Light Infantry to 1811, and so on. The band of the Twelfth Royal Lancers plays five special melodies every night, between "watch setting" and "lights out," and has done so long as the farthest reaching memory can go. "The Girl I Left Behind Me" became the "farewell" march of the army after the noted Brighton Camp.

—The Seidl season at Brighton Beach opened, despite the bad weather, quite brilliantly, two concerts taking place, and a dinner and reception by the Seidl Society being given. The following were the programs:

AFTERNOON.	
Overture, "Leonore," No. 3.....	Beethoven
Circassian dances from the opera "The Caucasian Prisoner".....	Cui
Gavot.....	Scambati
Cortège (a fantastic procession).....	Moszkowski
Overture, "Tannhäuser".....	Wagner
"Flirtation" (for string orchestra).....	Steck
"La Corrigan" (grand ballet in four acts).....	Widor
"Waldwehen" ("Siegfried" and the bird).....	Wagner
Trip of the Rhinedaughters (from "Götterdämmerung").....	Wagner
EVENING.	
Overture, "The Flying Dutchman".....	Wagner
"L'Arlesienne" (second suite).....	Bizet
Prelude to "The Deluge".....	Saint-Saëns
Violin solo, Mr. Naham Franko.	
"Siegfried Idyll".....	Wagner
"Fairy Scenes".....	Massenet
Overture, "Le Roi de Ys".....	Lalo
Prize song from "Meistersinger".....	Wagner
Prelude and finale ("Isold's" death) "Tristan".....	Wagner

—Miss Marion Manola has gotten over her huff and has learned that after every storm there comes a calm. Saturday Miss Manola visited Manager Stevens, of the McCaull Opera Company, and expressed her willingness to return to the company and forget what she terms Mr. Oudin's insult of last week. Mr. Stevens replied that he was sorry, but that he had made other arrangements, and that he feared Miss Manola would not be able to return to the company until the fall.

—The "World" of last week contained the following interesting correspondence that speaks for itself:

NOT A NOVICE IN ENGLISH OPERA.

To the Editor of the World:

Referring to your notice of the performance of "The Bohemian Girl" last evening, the statement that Mr. Tagliapietra made his first appearance in English opera in this country is incorrect. I heard him in the same role, "Count Arnheim," in the fall of 1884, with the Emma Abbott Opera Company.

755 SEVENTH-AVE., NEW YORK, JUNE 11.

W. H. J.

THIS MAN OUGHT TO KNOW.

To the Editor of the World:

In reply to the letter in to-day's issue of the "World," headed "Not a Novice in English Opera," permit me to say my engagement here in Mr. Morrissey's Opera Company is my first appearance in this city in English opera.

NEW YORK, JUNE 12.

G. TAGLIAPIETRA.

—There will be some pain felt by our music connoisseurs on hearing that the Boylston Club of Boston has been compelled to admit its inability longer to continue in the field where it has labored with such distinguished success, so far as the artistic results have been concerned. Unhappily the connoisseurs, as well as the amateurs of music within reach of the club, have been neither so numerous nor so open handed as to make that success a financial one as well. Candidly, the dissolution of the club is an evidence of the lack of sufficient appreciation in Boston of the efforts made by the club and its spirited conductor for fourteen years to edify as well as entertain with the highest class of choral music in every school.

London Letter.

JUNE 8.

To give an account of all the music that goes on in London would fill a journal of the same size as "Chambers' Encyclopedia," so I must confine myself to the space allotted me by a few passing remarks on the impressions made on a general observer.

It seems to me that London is pretty well populated by musicians. Every omnibus that one enters is filled by young ladies with music rolls; every railway car has its complement of professional looking, long haired gentlemen; every species of society of drawing room that one enters music and the artists are the conversation, and nearly everyone sings or plays or pretends to. And yet in other countries they say the English are not musical. Well, I agree with the other countries to some extent; the awful singing, the persistent banging of some wretched piano and the agonized look of the audience are conclusive proofs that we are the slaves to fashion and not to love of music.

It is a fact that in London music is the profession most encouraged, and yet, can one believe it, that there are more professional musicians, and some of them deserving, well, better things, near starvation than in any other profession. The fact is all these colleges of music and inducements to turn music to account are a great national error.

There are many young women and men studying in colleges in London who ought to be earning their livelihood in more legitimate ways. Society cannot be expected to sustain all these aspirants to fame, although it tries its best; yet great people are very mean, and many is the great lady who never thinks of paying her young artists, but considers that to sing at her house is sufficient guarantee of advertisement and merit to insure other engagements.

What will it come to? I have been in many drawing rooms in London where the amateurs performing were much better than the so called professionals, and yet every day fresh aspirants, who were never born to music and who have not a spark of genius in their composition, come every day to these colleges and conservatories of music to waste three or four years of their existence studying an art that is so full of disappointments afterward, and an art that one in every thousand succeeds in.

London is full of eminent violinists at the present moment, and they are all good. Sarasate, Ysaye, Johannes Wolff, Nachez, Meyer, Norman Néruda and Joachim have lately been here. Of all these it is impossible to compare any two together, but for me I prefer to listen to Néruda and Wolff most and Meyer least. The latter does not interest me in the least, he is prosaic, and seems to me to "play by the yard," as it were. Sarasate is too well known for me to offer any comment; he, as he always was, is poetry and fire combined.

Pianists, pianists, pianists, come on ye pianists! Your name is legion. Anything like the excellence of the pianists this season has never been known before. They really are all good. It would be invidious treason to compare any of them. There is only one thing to do, and that is to divide them into two classes—those who play from the soul and those who play from the fingers. The former are in a remarkable minority, but they are all wonderful. In remarkable contrast to the pianist and violinist of the season, the singing is atrocious; not so much the singing as the voices. The London public and society are gradually becoming—shall I call it?—educated to the thin, mincing little voice which declaims rather than sings the sickly, mawkish sentimental ballad now in vogue, and to hear the average singer called "sweet," "lovely," "charming" because she or he slowly seems to talk some little song about "dear dead women" or other sentimental corpse quieters by a celebrated gentleman who casts his eyes about on the fascinated, entranced beauties of fashion when he accompanies himself in these insults to art is a quietus to all those who have gifts of voice and try to reach the first flight of an art which was once noble.

Now I come to the critics; we have one critic that I know of in London, and that gentleman, to whom I take off my hat, is Mr. Louis Engel. Mr. Louis Engel may have his faults and weaknesses, but he is a just and perfect critic. I have seen him hard at work, always all attention, and he is never wrong. He is hard sometimes but hard just where it is wanted, and he understands everything from the tone of a violin, through the execution of everything, to the production of a singer's voice.

Good and just as is Mr. Engel of the "World," so equally prejudiced is the critic of the "Times," at least in my humble opinion. To begin with he knows nothing about singers or singing and disdains the art, and, in fact, he seems to me to be about as narrow minded as his predecessor was broad minded. This is bad for an all round paper like the "Times."

The opera at Covent Garden is a perfect success as yet, and so it ought to be. Mr. Augustus Harris is a perfect impresario. He is generous and yet at the same time strict with his artists, and everything is managed in perfect form from the scene shifter to the prima donna. There are no great stars, because they are all good, more or less. Perhaps the greatest success yet has been "Aida," with Mrs. Valda and the baritone D'Andrade. The DeReszkes will appear at the theatre soon, and the baritone Mr. Lassalle will help to make things perfect as possible.

Mr. Mapleson is opening Her Majesty's on Saturday with a season of opera, but I should doubt its success.

What is likely to be more successful will be Mr. Mayer's

venture at the Lyceum Theatre with Verdi's "Otello," enacted by the well-known artists who have already made such success in the opera in Italy. I allude to Ocellia, Maurel, Caneio and Nouvelli. This is a quartet of voices indeed, and it is to be hoped London society will appreciate these beautiful organs in contrast to the dreadful apologies for voice one is accustomed to hear in our much sought comic-serio-national opera, which in London is a sort of patched together comedy burlesque absurdity and a song thrown in.

Mr. Lloyd is singing in fine form at present. Oh! that there were more artists like him on the concert platform! A good baritone is sadly wanted at present, Mr. Santley being in Australia.

Figaro Says.

THE following letter from a writer who is certainly an authority on the subject will be read with interest. It at any rate explains how the various finales to "Les Pêcheurs de Perles" came to be written:

DEAR CHERUBINO—I think I can explain matters relative to the finale of "Les Pêcheurs de Perles" and its various changes. As originally presented in 1863, the opera ended with a duo sung by Nadir and Leila, followed by the return of the fiercely savage chorus *allegro ferace*, which brought the work to a striking close. Long after, about 1886, when the opera was adapted to the Italian stage, and probably at the instance of Mr. Lherie, who invested the rôle of "Zurga" with such importance, Mr. Benjamin Godard undertook to work a baritone part into the original duo, which thus became a trio. This new arrangement of Bizet's own musical materials constitutes a very effective number when sung according to the directions of the score "à pleine voix." Its recent abandonment can only be explained as a concession to the tenor, whose share is very trying to the voice. While there can be no two opinions as to the introduction of the gentle "Chanson d'Avril" in the very height of the dramatic situation, no scenic excuse can be offered for the repetition of the Leila *Leitmotive* in the finale. But it is only fair to add that this innovation originated with the revival of the work during the last opera season in Madrid.

Before leaving "Les Pêcheurs de Perles," which a contemporary has seen fit to call a "comic opera" (intended, I presume, for "opera comique"), I wish to add that Bizet's earliest opera, which never included any dialogue, was his brought out at the Théâtre Lyrique, the cradle of "Faust," "Romeo et Juliette," and other works of the same description. As a matter of fact its short run in 1863 was immediately followed by Berlioz's "Les Troyens," a master work which some enterprising manager should introduce to the English public.

ESCAMILLO.

Dr. Hubert Parry's new symphony in C was performed for the first time in public at the Philharmonic concert on Thursday, May 30. It was written two years ago and for a somewhat smaller orchestra than the moderns affect. Dr. Parry had in his mind to test the question what he could do with limited resources. The work was accordingly originally composed for the string quintet, the usual wood wind and one pair of horns, but for the Philharmonic performance the score was revised and another pair of horns and trumpets were added. Still no trombones or other heavier orchestral instruments are employed, and the excellent use made of these limited materials is one of the best features of the symphony. The first allegro is nothing if not English in style. It is an admirable movement, the themes (and particularly the second subject) being interesting and the workmanship most effective. The slow movement is somewhat more sombre in character, and at first hearing did not seem equal to the rest. The Hindellian scherzo thoroughly delighted the Philharmonic subscribers, who tried in vain to encore it. The finale consists of a theme and twelve variations. Diversity is gained by changes of tempi, some of the movements not a little resembling the old-fashioned theatrical hornpipe. It was perhaps a pity that all the variations were in the same key as the original theme, but still the interest in the movement does not flag. The symphony in C, bright and English as it is, is likely to become immediately popular. The composer conducted, and at the close of the work was recalled twice to the platform.

The following is the sort of thing to which prominent concert givers are subject. I have, of course, destroyed identity by striking out names and places, and the letter can otherwise speak for itself:

I have two young ladies that would very kindly give their services at your next concert. If you would kindly engage them it would be worth your trouble. She is a young girl of fifteen years, and she can whistle as clear and sweetly as any nightingale. It is really a novelty. She has whistled at most of the principal concerts. She has whistled at the Town Hall, —; the Public Hall, —, three times; — Asylum three times, for the benefit of the patients. She is listened to nightly with great applause. She whistles most of the opera music, while her sister accompanies her at the piano, which is greatly encored nightly. You would, dear sir, receive kind information from — about the whistling girl, or —, or any of the doctors of the Asylum, —. Sir, please address to the father of the young ladies if you should engage them. I must confess it would take extremely well.

I am, sir, yours very truly,

The name of the father of the young ladies is Mr. —.

The writer has mistaken the special audience who would appreciate her protégées. The middle classes, dull as they are, care only for legitimate, and even classical music. Whistling ladies, on the other hand, are chiefly affected in aristocratic circles.

It is stated that in the American translation of the late Mr. Naumann's "History of Music" occurs the following startling geographical assertion: "The Americans are not only from the United States, but also from California."

The Ohio M. T. A.

THE Ohio Music Teachers' Association holds its tenth annual meeting at Case Hall, Cleveland, Ohio, June 26, 27 and 28. The following are the programs:

WEDNESDAY MORNING, JUNE 26.

10:00 A. M.—Address of Welcome.
10:15 "—President's address.
10:30 "—Recital.
Moment Musical in A. Scharwenka
Rhapsodie Norwegienne, op. 50. Schytte
"The Opal" Mr. H. B. Adams, Tiffin.
"Autumn Gale" A. Z. Rthur
"Mignon" Grieg
Mrs. Carrie Bishop Seales, Cleveland.
Concertstück Weber
Second piano by Mr. W. L. Blumenschein, Dayton.
11:00 A. M.—Essay, "Modern or Chromatic School of Harmony."
W. H. Dana, Warren.
11:30 A. M.—General Discussion.
Opened by Mr. F. Norman Adams, Cleveland

WEDNESDAY AFTERNOON.

2:00 P. M.—Public School Session.
Essay, "Music as an Educator."
Rev. C. S. Pomeroy, Cleveland.
4 P. M.—Recital.
Prelude in D flat. Chopin
Tarantelle in G flat. Moszkowski
"Three Merry Dwarfs" Mackenzie
"The Miller's Wooing" Fanning
Madrigal Party, Cleveland.
Miss Kate Gerlach, Mr. Arthur Jenkins,
Miss Anna Williams, Mr. C. B. Ellinwood.
Sonata, op. 110. Miss M. S. Wright, accompanist.
"O Sleep, Why Dost Thou Leave Me?" Beethoven
"Miciara Bene" Mr. J. S. Van Cleve, Cincinnati.
Gavot, op. 34 (for two pianos). Händel
Airs Bohémiens, op. 15 (for two pianos). Pirani
Mr. W. L. Blumenschein and Mrs. E. J. Knealy, Dayton.

WEDNESDAY EVENING CONCERT.

Tocatta and fugue in D minor. Bach-Tausig
Ballade in G minor. Chopin
Nocturne in E flat major. Chopin
Etude in C minor. Chopin
Valse brillante in A flat. Chopin
Mrs. Dory Burmeister-Petersen, Baltimore.
"Siegmund's Love Song" (from the "Walküre") Wagner
"Love Dreams" Mr. H. A. Moore, Youngstown.
Valse impromptu. Liszt
Rhapsodie Hongroise. Liszt
Mrs. Dory Burmeister-Petersen.
"Dear, when I Gaze Into Thine Eyes" J. H. Rogers
Tarantelle. Mrs. S. C. Ford, Cleveland.
Caprice Norwegienne, op. 40. Wilson G. Smith
Etude in C major. Rubinstein
Romance in E flat. Rubinstein
Valse caprice. Rubinstein
Mrs. Dory Burmeister-Petersen.

THURSDAY MORNING, JUNE 27.

9:30 A. M.—Essay, "Wagner and his Music Drama."
Mr. F. X. Arens, Cleveland.
Songs—
"To the Evening Star" (from "Tannhäuser").
"Sword Song" (from "Siegfried").
Mr. H. A. Moore.
10:15 A. M.—Essay, "History of the Siabai Mater."
F. E. Tunison, Cincinnati.
10:45 A. M.—Ohio Composers' Recital.
Sonata for piano and violin. Geo. W. Andrews, Oberlin
Andante, allegro.
Played by the composer and Mr. Johann H. Beck, Cleveland.
Gavot.
Nocturne.
Polonaise.
Henry Nast, Cincinnati
"Wherever I Wandered," op. 25, No. 1. W. L. Blumenschein, Dayton
"Will You Be True?" op. 25, No. 2. W. L. Blumenschein, Dayton
Scherzando and trio. John Yoakley, Cincinnati
Zingara.
Polacca.
Played by the composer.
"Rebellious Love" Wilson G. Smith
"Thou'rt Like Unto a Lovely Flower"
Song by Mrs. B. L. Rouse, Cleveland.
Allegro con briò (from sonata). J. S. Van Cleve, Cincinnati
Nocturne, F major.
Played by the composer.
Serenade, male quartet. F. X. Arens, Cleveland
Song by the To Kalon Quartet, Cleveland.
Reminiscences W. L. Blumenschein, Dayton
Impromptu.
Played by the composer.

THURSDAY AFTERNOON.

2:00 P. M.—Essay, "Organ Playing."
Mr. Geo. W. Andrews, Oberlin.
2:30 P. M.—Essay, "Alleged Degeneracy of Singing."
Mr. Clement Tetedoux, New York.
3:00 P. M.—General discussion.
Suite for piano and violin. Calixa Lavallée, Boston.
Allegro appassionato, scherzo, romance, presto à la tarantelle.
Assisted by Mr. Charles Heydler, Cleveland.
"A Violet in Her Lovely Hair" J. B. Campbell
"Love's Philosophy" Arthur Foote
From "My Sketch Book":
"As a Poet Sits by His Fireside"
"The North Wind"
"Elfin Dance"
"In the Twilight"
Merriment, "Second Elfin Dance"
"Coy Maiden"
Minuet in A flat. W. H. Sherwood
Scherzo in C minor. Edgar H. Sherwood
Arabesque, op. 39. G. W. Chadwick
Menuetto.
A la Buria.
Night Song.
Chasse.
Suite: "Village Stories"
"Spring Song"
"What People Say About the Old Castle"
"Harvest Time"
"A Winter Morning"
"The Fair"
Valse de Salon.
Papillons, etude.
Faust Fantasia.
H. F. Miller piano used.
3:00 P. M.—Organ Recital.
Fugue in E flat. Bach
Canon, op. 56, No. 6. Schumann
Barcarolle, from the fourth concerto. Sterndale Bennett
S. D. Cushing, Toledo.
Sonata, No. 11, D minor. Rheinberger
Agitato, Caliente, Intermezzo, Fugue.
Mr. H. O. Farum, Springfield.
"O Lord, have mercy" (from St. Paul). Mendelssohn
Mr. Arthur S. Kimball, Oberlin.

Allegretto in A. Tours
Cantilene. Dubois
Toccata.
Mr. W. B. Colson, Jr., Cleveland.

THURSDAY EVENING

Sonata in G minor. Scarlatti
Courante in G. Händel-Smith
Gavot. Reinecke
Giga con Variazioni.
Mr. Emil Lieblich, Chicago.
"Casta Diva" Bellini
Miss Effie Stewart, New York.
Romance. Gernsheim
Etude and Polonaise de Concert. Schytte
Mr. Lieblich.
Aria from "Herodiade" Massenot
Miss Effie Stewart.
Larghetto, op. 16. Hentscht
Albumblatt. Rubinstein
Fantasie, op. 49. Chopin
Mr. Lieblich.

FRIDAY MORNING, JUNE 28.

9:30 A. M. Essay, "History of Romanticism."
Karl Merz, Wooster.
10:00 A. M. Recital.
Polonaise, op. 45. Moszkowski
Menuet, op. 14. Paderewski
Fugue, op. 5. Rheinberger
Mr. Henry Nast, Cincinnati.
"My Jean" MacDowell
"Yes, I Will" Denza
Mrs. Geo. P. Hook, Toledo.
Rhapsodie Hongroise, No. 13. Liszt
Mr. Henry Nast.
10:30 A. M. Essay, "National Characteristics of Music."
Johann H. Beck, Cleveland.
11:00 A. M. Piano recital by Conrad Ansgore, New York.
Variations on a theme by Bach. Liszt
Impromptu, G major. Schubert
Fantasie, C minor. Mozart
Andante spianato. Schumann
Military march. Schubert-Tausig
Variations in F minor. Haydn
Sonata in B flat. Clementi
Sonata in D minor, op. 31, No. 2. Beethoven
Rhapsodie Hongroise, No. 12. Liszt
Paganini caprices—Andantino
Arpeggio. Liszt
Jagdstück.
Theme, with variations.
Campanella.

FRIDAY AFTERNOON.

2:00 P. M. Business session.
3:00 P. M. Song recital.
"My Heart Ever Faithful" Haydn
"My Mother Bids Me Bind My Hair" Schumann
"The Green Hat" Schumann
"Devotion" Schumann
Barcarolle.
"Margaret at the Spinning Wheel" Schubert
"Rose Mary" Franz
"The Woods" Franz
Maiden's song. Meyer-Helmund
"Open Thy Blue Eyes" Massenet
"Sing, Smile, Slumber" Gounod
Bolero, from "Sicilian Vespers" Verdi
Miss Grace Hiltz, Chicago.
Variations on a theme by Beethoven. Saint-Saëns
Miss Hottenstein and Mr. Henry Carter, Oberlin.
Finette (dedicated to Miss Hiltz) J. B. Campbell
"Contentment" (dedicated to Miss Hiltz) W. G. Smith
"O, That We Two Were Maying" E. Nevin
Forebodings. Edward Campion
"The Lady Picking Mulberries" E. S. Kelley
3:45 P. M. Essay, "Practical Hints on General Musical Culture."
Mr. Constantine Sternberg, Atlanta, Ga.
4:15 P. M. Discussion.
Opened by Mr. Johannes Wolfram, Canton.
4:30 P. M. Recital by Mr. Otto Singer, Cincinnati.
Assisted by Miss Geneva Johnston, Chicago, and Mr. E. S. Singer, Vienna, Austria.
Kreisleriana, op. 17 (selections). Schumann
Two fantasies, A minor and F sharp major. Otto Singer
Mr. Otto Singer.
"Sweetheart" Meyer-Helmund
"Shepherd's Reproach" Meyer-Helmund
"Pilgrim" Adams
Miss Geneva Johnston.
Prelude and fugue on B. A. C. H. Liszt
Mr. Otto Singer.
"Kiss Me, Sweetheart" Wilson G. Smith
Serenade, from "Ruy Blas" Weckerlin
Mr. E. S. Singer.
Sonata in E major, op. 109. Beethoven
Mr. Otto Singer.

FRIDAY EVENING CONCERT.

Andante and variations, op. 15. Hollaender
Rondo (allegretto). Mozart-Grieg
Zigeuner-polka. Conradi-Liszt
Messrs. H. G. Andres and Armin Doerner, Cincinnati.
Aria, from "Queen of Sheba" Gounod
Miss Geneva Johnston, Chicago.
Andante and variations, op. 46. Schumann
Gavotte and musette, op. 300. Raff
Messrs. Doerner and Andres.
Aria, "Ah si 'ben mio" from "Il Trovatore" Verdi
Mr. Elvin S. Singer, Vienna, Austria.
Tarantella, op. 6. Saint-Saëns
Messrs. Doerner and Andres.

Indiana M. T. A.

THE thirteenth annual meeting of the Indiana Music Teachers' Association takes place at Lafayette, Ind., June 25, 26 and 27, W. F. Heath, president, and J. F. Kinsey, secretary. The following are the programs:

Reception Concert by Lafayette Musicians at the Grand Opera House, Tuesday evening, June 25. Concert Orchestra, Mr. Wilbur F. Severson, conductor.
Address of welcome in behalf of the city. Response by President W. F. Heath, Fort Wayne.

PROGRAM.

Overture, "William Tell" Rossini
Orchestra.
Quartet Selected
Mrs. Knight, Miss Bruce, Messrs. Knight and Pyke.
Violin solo.
Cavatina.
Fantasiestücke.
Benadine Smith.
Bridal Chorus ("Lohengrin") Wagner
Wedding Procession.
Orchestra.
"Vieni al Mio Sen" Millard
Misses Fannie and Ella Cowdrey.
Song, "Impatience" Schubert
Miss Philomene Wagner.
"Merry Wives of Windsor" Nicolai
Orchestra.
Solo, "The Magic Song" Eric Meyer-Helmund
Matie Bruce.
Suite de Valses, Kroll's "Ball Klänge" Lumbye
Orchestra.

Wednesday, June 26, forenoon, at Trinity Methodist Episcopal Church, 8:15 o'clock.
Organ solo. Selected
George L. Bruce, Lafayette.
Devotional exercises, Rev. Frost Craft. President's address, secretary's report, report of committees, appointment of committees.
9 o'clock—Harmony and its benefits to the music student. S. C. Hanson, Williamsport.
Discussion.—J. S. Hergen, Shelbyville; A. Lam Moore, Crawfordsville; Flora M. Hunter, Indianapolis.

10 o'clock.—*Paper*: To what extent is it practical to introduce the tonic sol fa in our public schools. Bessie E. Hailman, La Porte.
Discussion.—G. M. Cole, Richmond; J. B. Leslie, New Albany.
 11 o'clock: *Recital*.

Organ solo.....Selected
 Solo, "In native worth" ("Creation").....Haydn
 Mr. J. H. Kurtz, Michigan City.

Male chorus.....Selected
 Apollo Club, Muncie, Mr. Jas. W. Nutt, conductor.
 Sonata, op. 5, No. 2, G minor, piano and violinello.....Beethoven
 Mrs. Flora M. Hunter, Indianapolis; Mr. Armin Recker, Cincinnati.
 Tenor solo, "Beloved Columbia" (English words by F. Root).....F. Ries
 Mr. J. H. Kurtz, Michigan City.
 Male chorus.....Selected
 Apollo Club, Muncie, Mr. Jas. W. Nutt, conductor; Mr. Alexander Ernestinoff, accompanist.

Wednesday, June 26, afternoon, 2 o'clock.—*Paper*: Does music as now taught in our public schools make independent readers? J. H. Kurtz, Michigan City.

Discussion.—J. T. Reese, Cambridge City; E. L. Coburn, Butler; Geo. E. Myers, Ridgeville.
 3 o'clock.—*Lecture*: The Philosophy of the Beautiful, Carl Merz, Wooster, Ohio, University.
 4 o'clock.—*Recital*: By members of the Ladies' Matinée Musicale, of Indianapolis. Mr. Alexander Ernestinoff, accompanist.

PROGRAM.
 Piano quartet, "Tannhäuser" overture.....Wagner
 Misses Dollens, Meigs, Whitier and Hunter.
 Alto solo, "The Garden of Sleep".....De Lara
 Miss Sadie Walker.
 Duo Symphonique (for two pianos).....Th. Lack
 Mrs. and Miss Hunter.
 Vocal quartet, "Spanish Gipsy Girl".....Lassen
 Mesdames Lynn, Howland, Morrison and Schumann.
 Piano solo, suite in D minor, op. 15, prelude, fugue, romance, capriccio.....Arthur Foote
 Miss Anna S. Constant.
 Soprano solo, "When the Heart is Young".....Buck
 Mrs. U. J. Hammond.

Piano quartet, Tarantelle.....Rheinberger
 Misses Dollens, Meigs, Whitier and Hunter.
 Vocal trio, "Expectation".....Hofmann
 Mrs. Lynn, Mrs. Hammond, Mrs. Schumann, Miss L. Walker, Mrs. Morrison and Miss S. Walker.
 5 o'clock.—Report of Committee on Nominations—Stray business.
 Social meeting.

Grand popular concert at Trinity M. E. Church, Wednesday evening, June 26, 8 o'clock. Mr. Constantin Sternberg, Atlanta, Ga., pianist; Mrs. C. H. Brown, Kokomo, soprano; members of the Ladies' Matinée Musicale Society, of Indianapolis; Mr. Armin Recker, Cincinnati, violinist; Mr. Robert A. Newland, Indianapolis, organist; Mr. Alexander Ernestinoff, Indianapolis, accompanist.

PROGRAM.
 Organ solo.....Selected
 Mr. Robert A. Newland.
 Vocal trio, "Evening".....H. Hofmann
 Mrs. Lynn and Mrs. Hammond, Mrs. Schumann and Miss L. Walker, Mrs. Morrison and Miss S. Walker.
 Piano solos.....
 1. Organ prelude and fugue, A minor.....Bach-Liszt
 2. Grand sonata, op. 14, F minor.....Schumann
 3. Allegro, scherzo, tema di Clara Wick con variazioni.
 4. Impromptu, op. 36, F sharp.....Chopin
 5. Waltz in D flat (cadenza by Sternberg).....Chopin
 Mr. Constantin Sternberg.
 Soprano solos.....
 1. "O Loving Heart, Trust On".....Gottschalk
 2. "Switzer's Longing for Home".....Proch
 Mrs. C. H. Brown.
 Violoncello solos.....
 1. Adagio.....Gottschalk
 2. Gavot, D minor.....Popper
 Mr. Armin Recker.
 Theme and variations, op. 19.....Tchaikovsky
 Bourée in A minor, op. 2.....Geo. W. Hunt
 Impromptu, op. 32.....Blumenschein
 1. Arabesque.....W. G. Smith
 2. "Mill Wheel Song".....W. G. Smith
 Mr. Constantin Sternberg.
 Soprano solos.....
 1. "The Message".....Blumenthal
 2. "Judith".....Concone
 Mrs. C. H. Brown.
 Piano solos.....
 1. "Passion" op. 58.....Sternberg
 2. "In the Forge" op. 56, No. 6.....Sternberg
 3. "Nuit Arabe" op. 53.....Sternberg
 4. "Fruitelette waltz" op. 53.....Sternberg
 5. "Scherzo-waltz" op. 40.....Moszkowski
 Mr. Constantin Sternberg.
 Vocal quartet, "Good Night".....Goldberg
 Mrs. Lynn, Mrs. Hammond, Mrs. Schumann, Mrs. Morrison.

Thursday, June 27, forenoon, 8:15 o'clock, organ solo, Communion in G, op. 4, No. 1 (Ed. Batiste), Miss Helen May Sawyer, Lafayette. Devotional exercises, Rev. S. Mowers.
 Business meeting.—Report of committees, etc.
 9 o'clock.—*Paper*: Musical Journalism: its value to the profession. Mr. R. A. Heritage, Valparaiso.

Discussion.—W. T. Giffe, Logansport, Warren M. Brown, Kokomo.
 10 o'clock.—*Paper*: Music and its relation to the church and Sunday school. Rev. W. P. Kane, Lafayette.
Discussion.—Rev. Frost Craft, Rev. W. B. Riley, Rev. I. G. Knotts.

11 o'clock.—Piano recital by Miss Neally Stevens, Chicago, Ill., assisted by Mr. R. A. Heritage, Valparaiso, Ind. Mr. Alexander Ernestinoff, Indianapolis, accompanist.

Toccata and fugue, D minor.....Bach-Tausig
 Nocturne, op. 27, No. 1.....Chopin
 "Près du Ruissseau".....Rubinstein
 Gavot, B minor.....Bach-Saint-Saëns
 Bass solo, "Toreador's Song" ("Carmen").....Bizet
 Mr. R. A. Heritage.
 Scherzo-Tarantelle.....Wilson G. Smith
 Movement à la Pavane.....Lavalée
 Bourée in A minor, op. 2.....Geo. W. Hunt
 Album Leaf.....W. C. S. Sechoeck
 Staccatelle.....C. Sternberg
 Miss Neally Stevens.
 Bass solo, "Honor and Arms" ("Samson").....Händel
 Mr. R. A. Heritage.
 Hungarian fantasia.....Liszt
 Miss Neally Stevens.
 Orchestral parts on second piano, Mr. Constantin Sternberg.

Thursday, June 27, afternoon, 1:30.—*Paper*: Can vocal culture be successfully taught in the singing class? D. Wilson, Paris, Ill.
Discussion.—S. H. Cord, Saline; L. M. Evisizer, Portland; W. E. Moore, Carroll.

2:30 o'clock.—*Subjects for General Discussion*.—Piano studies and technique. How can the non-professionals, who teach for "pin money," be suppressed? What are the essential qualifications of a choir singer?

3:30 o'clock.—Song recital, by Miss Grace Hiltz, Chicago, Ill., soprano. Mr. Alexander Ernestinoff, Indianapolis, accompanist.

PROGRAM.
 "My Heart Ever Faithful".....Bach, 1685-1750
 "Oh Had I Jubah's Lyre".....Händel, 1685-1759
 "Come Unto Me" ("Messiah").....Händel, 1685-1759
 Recitative and aria ("Creation").....Haydn, 1731-1809
 "With Verdure Clad".....Haydn, 1731-1809
 "The Green Hat".....Schumann, 1810-1856
 "Devotion".....Schumann, 1810-1856
 Barcarolle.....Schubert, 1797-1828
 "Margaret at the Spinning Wheel".....Schubert, 1797-1828
 "Rose Mary".....Robert Franz, 1815-1885
 "May Song".....Robert Franz, 1815-1885
 "The Wood".....Robert Franz, 1815-1885
 "Open Thy Blue Eyes".....Massenet, 1842
 "Sing, Smile, Slumber".....Gounod, 1818
 "Bid Me Discourse".....Bishop
 "Orpheus with His Lute".....Sullivan
 "Finette".....J. G. Campbell
 "Maiden's Song".....W. G. Smith
 "The Lady Picking Mulberries" (Chinese song).....E. S. Kelly
 "Oh That We Too Were Maying".....Nevin
 "One Spring Morning".....Nevin
 "The Tempest".....Buck
 4:30 o'clock.—Business meeting.

Grand popular concert at Trinity M. E. Church, Thursday evening, June 27, 8 o'clock. Miss Adele Lewing, of Chicago, pianist; Miss Grace Hiltz, Chicago, Ill., soprano. The Apollo Club, Muncie, Ind. Mr. James W. Nutt, conductor; Mr. Robert A. Newland, Indianapolis, Ind., organist, and Mr. Alexander Ernestinoff, accompanist.

PROGRAM.
 Organ solo.....Selected
 M. Robert A. Newland.
 Male chorus.....Selected
 Apollo Club.
 Piano solo, sonata, op. 31, No. 2, D minor.....Beethoven
 Miss Adele Lewing.
 Soprano solo, waltz from "Romeo and Juliet".....Gounod
 Miss Grace Hiltz.
 Piano solos.....
 1. Romance, op. 44, E flat.....Rubinstein
 2. Widmung.....Schumann-Liszt
 3. Berceuse.....Chopin
 4. Spinning Song from "The Flying Dutchman".....Wagner-Liszt
 5. Ballade, op. 29.....Reinecke
 Miss Adele Lewing.
 Ballad for soprano, "Dear Heart".....Mattei
 Miss Grace Hiltz.
 Piano solos.....
 1. Prelude, Scherzino, Spring Song.....MS.....Lewing
 2. Nocturne.....MS.....Lewing
 3. "Children in the Woods".....MS.....Lewing
 Miss Adele Lewing.
 Male chorus.....Selected
 Apollo Club.
 Piano solo, Andante Spianato and Grande Polonaise Brillante.....Chopin
 Miss Adele Lewing.

HOME NEWS.

—The Germania Quartet Club gave a grand concert last evening at Chickering Hall for the benefit of the Johnstown sufferers. Well-known talent appeared.

—It is positively assured that the Metropolitan German Opera Company will produce "Le Roi de Ys," by Lalo, next season. Capellmeister Seidl is very enthusiastic about it and pronounces it one of the most beautiful scores ever produced west of the Rhine.

—The Orpheus Society, which is organized for social, musical and recreative purposes, and especially for the education of its members in the study and rendition of vocal music and the development of the art of concerted singing, has filed its certificate of incorporation in the office of the county clerk.

—Mr. Adolf Neuendorff, the musical director, at present conducting the promenade concerts at Music Hall, Boston, and Mr. Heinrich Urban are at work on a new comic opera, which is to be called "Der Schalk von Cönköping." The opera will receive its first production in this city, after which it will be taken to Berlin.

The directors for the first year are Andrew Carnegie, ex-Judge William G. Choate, Frederic R. Coudert, George W. Ballou, Charles A. Appleton, Grosvenor Lowery, Edward D. Adams, Frank Roosevelt, Charles H. Leland, John J. Riker, Edward Lyman Short, Charles Parsons, Jr., Robert Center, Hoffman Miller, Disney Robinson, Almet R. Latson, James R. Strong, Charles H. Taylor, Alexander White, Charles R. Scarborough and Frederic Reddall.

—The well-known Cecilia Society, which has sung before Boston audiences four times a year for nearly a score of years, held its annual meeting last week at 152 Tremont-st. President G. O. G. Coale occupied the chair and read his annual report, which was quite extended. It detailed a large amount of charitable work during the year, and praised the members of the chorus for their devotion to the interests of the society. The election of officers resulted as follows: President, George O. G. Coale; vice-president, Samuel Carr, Jr.; secretary, Edward Pelham Dodd; treasurer, Arthur Reed; librarian, S. B. Wood; directors, Alex. P. Browne, R. M. Elliot, Arthur L. Woodman, A. K. Hebard.

—Following up the successes of "Martha" and "The Bohemian Girl" Mr. J. W. Morrissey's English opera company will this week, at the Grand Opera House, present "The Chimes of Normandy." So far Mr. Morrissey's experience has proven far more successful than was anticipated. Judging from the large audiences during the past week "The Bohemian Girl" could run for weeks. Mr. Morrissey will give a change of bill weekly. Miss Loie Fuller will be "Serpolette;" Miss Athalie Claire, "Germaine;" Mr. Frank Baxter, "Henri;" Mr. E. Duzenzi, "Jean Grenicheux;" Mr. Harry Brown, "Gaspard;" Mr. John A. Moore, the bailiff, and Mr. R. A. Bresse, the notary. Next week "Faust" will be given, with Mrs. L'Allemand and Miss Bertini, who has acceptably filled the former lady's place on several occasions, in the cast.

—From a statement contained in advance sheets of Mr. Krebhiel's "Review of the New York Musical Season," we learn some interesting details concerning the last season of German opera. The total receipts from the public were \$213,630.99; from the stockholders, \$201,180; from rentals, \$57,028. The performances cost \$333,731.31; taxes and interest, \$69,642.06; salaries, wages, fuel, law, &c., \$46,955; other items enough to bring the total expenditures up to \$478,187.12. Among the items of the expense account are these: Transportation, \$10,481.56; wardrobe and properties, \$9,280.27; stage hands, \$10,174.62; supers, \$3,846; chorus, \$26,295; orchestra, \$46,206; artists, \$135,498.32; ballet, \$17,869; advertising, \$12,781.13; royalties, \$7,376.59; wigs, \$1,280.

WANTED—A thoroughly competent teacher of piano, voice and theory to take permanent charge of a large class of pupils in one of our large inland cities. Best of references required. A splendid chance for an accomplished musician with a small capital. Please address T. T., care of MUSICAL COURIER.

Kennedy's Invitation.

C. W. KENNEDY & CO., PIANOS AND ORGANS,
 1624 CHESTNUT-ST., PHILADELPHIA, JUNE 14, 1889.

Editors Musical Courier:

DURING the session of the Music Teachers' National Association, to be held here the first week in July, you are cordially invited to make your headquarters at our new store, 1318 Chestnut-st., Philadelphia, opposite Wanamaker's.

You will find there at your disposal desk room, writing materials and the musical journals of the day, and every attention will be extended to make your visit to our city a pleasant one. We shall also take pleasure in receiving all mail addressed to you in our care and trust you will consider yourself at home in our establishment during your stay in Philadelphia. Yours respectfully, C. W. KENNEDY & CO.

The Seidl Society.

Editors Musical Courier:

THE readers of your paper will doubtless like to hear something about the new musical club named in honor of the distinguished musician who has done so much for the cause of music in this country. The idea of this club originated with a few Brooklyn women who last year associated themselves for the purpose of enjoying the evening Seidl concerts at Brighton. The advantages of co-operation proved such that it was decided to make the association a permanent one. The plan has evoked such quick and enthusiastic response that instead of thirty or forty members, the club already has 215, the number steadily increasing. The fee is small—only \$5.

The principal object is to enlarge the opportunities of women for musical culture and extend its influences. At Brighton Beach Hotel women have always had to content themselves with places on the outside balconies, or, if it rained, they were crowded into one small reception room. The Seidl Society has secured rooms for the special use of its members, and also for themselves or the gentlemen who may be invited to accompany them, the privileges of the private parlors and corridors.

Through the courtesy of the officials of the Brighton Beach Company the important concession of a private car or cars for the exclusive use of members has been secured, and a section of the music hall where there shall be no smoking has been apportioned to their exclusive occupancy.

The club has likewise a pavilion on the grounds, where the children of members and their nurses will have every comfort and convenience for passing long summer days. The pavilion is divided into two apartments, one being provided with cots so that weary little folk may enjoy thorough rest. It will be in the care of a competent person engaged by the society.

The Seidl Society includes musicians and music lovers in New York, New Jersey, Long Island and elsewhere. While the society does not put itself forward as a charitable organization, its leading motive is to offer to women less favored by fortune than themselves a like opportunity of enjoying a musical outing by the seaside. Invitations will be given to self supporting women and girls who for lack of means generally have to forego such outings. The recipients of such invitations will not be treated as the beneficiaries of charity, but as welcome guests.

Rich women have joined the society and are invited to do so, for though they leave town the money paid in by them goes to the benefit of some other women not able to pass the summer in the country. Members' tickets being transferable, the owner has but to write her name on the back to make it effective as passport to all the privileges of the society. The greater the number of members the more ample will be the opportunities of the society to enlarge its kindly influence.

Members are to be provided regularly by mail with the weekly programmes prepared under the direction of Mr. Seidl for the patrons of the concerts, containing, in addition to the daily musical selections, short biographies of composers and information concerning the compositions selected.

The officers of the Seidl Society are: President, Mrs. Laura C. Holloway; vice-presidents, Mrs. Seth Low, Mrs. Anna C. Field, Mrs. Celia Sheldon, Mrs. Charles T. Catlin, Mrs. Sarah A. Spelman, Mrs. Alice M. Earle, Mrs. George W. Chauncey, Mrs. Isaac Cary, Mrs. Virginia C. Titcomb, Mrs. Mabel M. Smith; corresponding secretary, Mrs. Mary B. Cragie; recording secretary, Miss Jessie K. Watson; treasurer, Mrs. Isabel O. Mitchell; executive committee, Mrs. Maria Huntington-Elwell, Mrs. Olive Thorne Miller, Mrs. Grace L. Thallon.

On May 29 I attended a meeting of the society and was charmed with the enthusiasm of the many ladies assembled, and the marked executive ability of the well-known president, a woman beloved by all who are happy enough to be acquainted with her. Aided by her efficient staff of officers, Mrs. Holloway will do all in her power to enlarge the scope of the Seidl Society, to the end that it may be able to cheer the lives of toiling women and girls with the refinements and consolations of good music and sympathetic intercourse and an invigorating breath of sea air.

Alice D. Le Plongeon.

—Teresa Carreno leaves July 3 for Europe, where she will play under the management of Herman Wolf.

Cleveland Correspondence.

CLEVELAND, June 15, 1889.

MUSICAL matters of a local nature are gradually approaching, like the temperature, the summer solstice. Anon, the professional ranks will be depleted by the weary teacher hiding himself to some sequestered spot where he can enjoy "otium cum dignitate" by reason of notes financial accumulated by application and endurance of notes musical and discordant. Why is it that while music hath charms to soothe the savage breast, it takes solid cash (a venal equivalent) to soothe the lacerated nerves and physique of music's professional votaries? Caloric and music are not congenial handmaids of art, and while the gentle sphyra disport themselves with playful familiarity upon the anxious and fevered brow of the professor de musique, and his tired tympanum is assailed with sounds discordant and chromatic, the mind yearns for the quiet sylvan retreat where Wagnerian Leitmotives are unknown, and unresolved chords and scales combining major and minor modes in fantastic relations are for the nonce forgotten and unheard.

Alas, for the elasticity of musical art, that it should thus, as the summer respite draws on apace, mock, as it were, the food it feeds upon. What are the charms and practical benefits of Christian science to the music teacher? What imagination, however vivid, or volition, however strong, can reconcile 68° Fahr. with 150° Maelzel? It will have to be a product of the century yet unborn. Well, all of this preamble means that musical life in Cleveland, Ohio, is becoming slightly irksome, and our professional hearts pant for the cooling stream and quiet nook, where tired nature's sweet restorer can be indulged in to repetition, or words to that effect. A few concerts have occurred in the interim. A grand combination entertainment was given last week for the benefit of the Johnstown sufferers, from which over \$1,000 were realized. The program was a combination of dramatic and musical attractions. The latter feature was represented by Mrs. Dora Hennings-Heinsolin, soprano; Mr. J. W. Thorndyke, violinist; Mr. Wilson G. Smith, pianist, and the Frohman Singing Society under direction of Mr. C. R. Moeller. The program was extended to eight o'clock to the midnight hour, but I am told that the interest of the vast audience was kept agog until even that unseemly hour.

Mr. F. Norman Adams gave a successful piano recital in Music Hall last week. It was his first pianistic appearance, and he acquitted himself with much credit. His technic was fully up to the requirements of his program, and his phrasing and dynamic shading were excellent, especially in the time honored "sonata pathétique." Unfortunately he indulges in certain mannerisms in posturing that tend to detract from the merits of his playing. This is a defect easily remedied, however. He had the assistance of Mrs. Ford, soprano, and Mr. Heydler, cello, who added materially to the evening's enjoyment. Some original compositions played by Mr. Adams evinced a good idea of formal construction and considerable talent in melodic invention.

Mr. F. X. Arens leaves before long for a sojourn in Austria. He will locate in Vienna and prosecute his studies in some special departments of composition.

The Cleveland School of Music gave its annual pupils' concert at Case Hall on Saturday afternoon.

The proficiency shown by some of the pupils reflected much credit upon the several teachers interested, and served to show the excellent work this school is doing. Mr. Alfred Arthur is the director and founder of the school.

Mr. Wilson G. Smith and Miss Marie Egts gave their fifth piano duo, recital a few evenings since, at Barrett's piano parlors. Mrs. B. L. Rouse, mezzo-soprano, and Mr. Fred. Hicks, basso, pupils of Mr. Smith, assisted. The program gave much satisfaction to the large audience in attendance, who testified their appreciation by numerous encores. The program was as follows, and included several "request" numbers played by the pianists, at former recitals:

Don Juan Fantasia.....	Mozart-Lysberg
Two pianos.....	
"Florian's Song".....	Godard
"Call Me Back".....	Denza
Mrs. B. L. Rouse.....	
Waltzes, op. 78 (new).....	N. Von Wilm
"Out on the Deep".....	Lohr
Mr. Fred. Hicks.....	
Berceuse.....	Wilson G. Smith
"Millwheel Song".....	Wilson G. Smith
Scherzo-Tarantelle.....	Wilson G. Smith
"Rebellious Love".....	Wilson G. Smith
"Thou'rt like a Lovely Flower".....	Wilson G. Smith
Mrs. B. L. Rouse.....	
Tarantelle.....	Bruell
Two pianos.....	

Musical Items.

—Boothe's "Musical Age," edited by W. F. Boothe, of piano fame, of Philadelphia, is unusually interesting this month. It is not afraid to speak out plainly on any subject it handles, above all giving some well merited digs at the apathy in musical matters that prevails in the Quaker City. Do it some more, Brother Boothe!

—The Sunday New York "Staats Zeitung" says that William Candidus, the tenor, well known in this country, was recently made the recipient of high honors. The Empress Victoria, widow of the late Emperor Frederick, and her three daughters, Victoria, Margarette and Sophie, and attendants, visited Mr. Candidus at his villa, Cronberg, to hear him sing. The members of royalty enjoyed themselves hugely and exacted a promise from Candidus to visit them in return.

—Hudson, June 25, 26 and 27, 1889. New York State Music Teachers' Association. Concerts, recitals, lec-

tures, essays and debates. Lively discussions on practical subjects. Plan and arrange your affairs early, so you can attend and enjoy the good things of the Hudson meeting. A voluntary reduction of one-third on return fares has been made by the Grand Trunk Passenger Association to the members of the New York State Music Teachers' Association, which meets in Hudson, June 25 to 27, 1889. Good board in Hudson from \$1 to \$2 a day. An elegant souvenir program is now ready to mail to all who address Chas. W. Landon, Claverack, N. Y.

A Missing Symphony by Goetz.

THE following was sent to the London "Musical World": "In a number of the German musical paper 'Signale' for March, 1867, I find the following paragraph: 'A new symphony in E minor, by Hermann Goetz, was performed for the first time in the subscription concert of March 3, at Basle, and was warmly received. The work is, we hear, a very important one, and superior to the new symphonies of Volkmann and Rheinberger in workmanship, harmonious effect and taste.' Have any inquiries ever been made as to what became of this symphony?"

"It can hardly have softly vanished away, like the Baker when the Snark turned out to be a Boojum, and though more than twenty years have elapsed since it was last heard of, it does not seem impossible that the score might yet be recovered. It was probably an earlier work than the beautiful one in F, now happily so familiar in our concert rooms, which was first performed at Zurich, in December, 1869, or January, 1870; but as Goetz was twenty-six when it was produced it is probably a sufficiently mature work to be worthy of his reputation; and it is in the hope that the matter may thus be brought under the notice of someone able to make inquiries on the subject that I venture to address this letter to you.

R. WESTCOTT."

—Professor Braunscheidl, organist, will render Haydn's No. 2 Mass and Rossi's Vespers, assisted by an orchestra and augmented choir, on Sunday next, 23d inst., at the Sacred Heart Church, Clermont and Park avenues, Brooklyn.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF

Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: NOS. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

KELLMER
PIANO ORGAN WORKS,
HAZLETON, PA.

For Price and Territory address the Manufacturers.

TO REED ORGAN MANUFACTURERS AND MUSIC DEALERS.

WE would call your attention to our Popular Series of REED ORGAN AND PIANO INSTRUCTION BOOKS, which we furnish the Trade under their own name and imprint, in any quantities, at very low prices. We are supplying many of the largest houses in the country with imprinted books, and shall be pleased to give prices and full particulars to Dealers on application. Address

THE S. BRAINARD'S SONS COMPANY,
145 and 147 Wabash Avenue, Chicago, Ill.

ESTABLISHED 1880.
INCORPORATED 1885.

This building is owned and used exclusively by the Schubert Piano Co.

THE

SCHUBERT PIANO.

A Piano that every Dealer should Handle.

Thoroughly constructed, attractive in appearance, brilliant in tone, reasonable in price, fully warranted.

APPLY FOR TERRITORY TO THE

SCHUBERT PIANO COMPANY,

PETER DUFFY, President,

Factory: 542 and 544 W. Fortieth St.,

NEW YORK.



SCHWANDER (GENUINE FRENCH) PIANO ACTIONS.

Established over Fifty Years.

HERRBURGER-SCHWANDER, PARIS AND NEW YORK.

Particulars on application to

WILLIAM TONK & BRO.,

Sole Agents for the United States and Canada.

26 Warren St., New York.

Professional Cards.

**METROPOLITAN
CONSERVATORY OF MUSIC,**
21 East 14th Street, New York.

The Most Select Musical School in the United States.

EXCEPTIONAL ADVANTAGES: Voice, Piano-forte, Organ, Violin, Harmony and the languages. Successful Musicians and eminent Teachers comprise the Faculty—all actually employed at the Conservatory. Prominent among them are:

DUDLEY BUCK, ALBERT R. PARSONS, HARRY ROWE SHELLEY, SAMUEL P. WARREN, PAOLO GIORZA, CLIFFORD A. SCHMIDT, CHAS. ROBERTS, JR., L. A. RUSSELL.

Applicants without musical talent not accepted. Send for Circular.
H. W. GREENE, General Manager.
C. B. HAWLEY, Musical Director.

MR. CARL HILD,
Sole Violinist, and Mrs. CARL HILD, Accompanist, are open for engagements. Address care of THE MUSICAL COURIER, 25 E. 14th Street.

MRS. HELEN AMES.
Soprano. Oratorio and Concert. For terms and dates address 151 West Forty-ninth Street, or HENRY WOLFSOHN, 331 East Fourteenth Street, New York.

AMERICAN CONSERVATORY OF MUSIC,
Weber Music Hall, Chicago, Ill. Catalogue mailed free on application.
JOHN J. HATTSTAEDT, Director.

MRS. W. H. SHERWOOD,
For Summer Piano Lessons.
Address at her residence,
188 Newbury Street, Boston, Mass.

MRS. HELEN MAIGILLE,
Concert Soprano. Lessons in Vocal Culture and the Art of Singing. Studios, 427 5th Avenue, New York and 197 6th Avenue, Brooklyn, address Chickering Hall.

ADOLF GLOSE,
Concert Pianist and Teacher of the Piano,
Address care of Wm. A. Pond & Co.,
35 Union Square, New York.

J. F. VON DER HEIDE.
Voice, Piano and Theory of Music.
Address STEINWAY HALL, New York.

MR. PIERRE DOUILLET,
Concert Pianist and Teacher.
Address 114 East 81st St., New York.

MR. AD. M. FOERSTER,
Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.

MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Culture. 103 East 83d St., New York.

Mlle. ZÉLIE DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio.
Address Geo. W. COLBY, 23 East 15th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.

ACHILLE ERRANI,
Vocal Teacher,
219 East 19th Street, New York

MISS NEALLY STEVENS,
Concert Pianist,
191 Dearborn Avenue, Chicago, Ill.

MME. MURIO-CELLI,
Vocal Instruction,
No. 18 Irving Place

MISS DYAS FLANAGAN.
Pupil of the late Edmund Neupert. Concert Pianist and Teacher of the Piano, 136 West 34th Street.

CARL ALVES,
Vocal Instructor,
1646 Park Ave., near 91st St., New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,
Piano Instruction,
Steinway Hall, New York.

MICHAEL BANNER,
Violinist. Open for Engagements.
225 East 81st Street, New York.

PAULINA WEISS,
High Soprano,
Returned from abroad, and begs to announce that she is open for Operatic and Concert engagements. Will take pupils in Vocal Culture.
Address 227 E. 69th Street, New York City.

MR. VICTOR HERBERT,
Violoncello Virtuoso,
Will accept engagements for Concerts and Solo work—also a limited number of Pupils.
Address 30 Irving Place.

CHARTERED IN 1865.

**NEW YORK
CONSERVATORY OF MUSIC,**
LOCATED ONLY AT
No. 5 EAST 14th STREET,
Third door east of Fifth Avenue.
This Renowned School of Music, Elocution, Modern Languages, Drawing and Painting, offers to students unequalled advantages.

C. H. HENNING,
Piano Manufacturer,

341 East 11th Street,
Bet. 1st and 2d Aves., NEW YORK.

ISAAC I. COLE & SON,
Manufacturers of and Dealers in
VENEERS,

And Importers of
FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class
UPRIGHT and SQUARE

Piano Cases

ERVING, MASS.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE
Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

STORY & CLARK ORGANS,
CHICAGO.

NEW STYLES JUST OUT!

Send for 1889 Catalogue.

UNITED STATES ORGAN.

MANUFACTURED BY
F. L. RAYMOND,

Successor to WHITNEY, RAYMOND & CO.,
CLEVELAND, OHIO.

**THE VIRGIL PRACTICE
CLAVIER.**

A Silent Teaching
AND
PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of fingers and in the study and memorizing of pieces than is possible by any other means. Saves pianos, spares the nerves of the player, stops the dreadful annoyance of "Piano Drumming," and preserves the freshness and beauty of music.
The piano is a musical instrument and not a practice machine. All practice, including the learning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

Style A, 7 octaves, Price, \$60.00; Style B, 5 octaves, Price, \$44.00.
Correspondence solicited with Teachers and schools.
Descriptive Circulars sent free on application.

Address
THE VIRGIL PRACTICE CLAVIER CO.,
12 East 17th Street, New York City.

In consequence of urgent requests,
Mme. DÉSIRÉE ARTÔT-DE PADILLA,
Court Singer to T. T. M. M. the Emperor and Empress of Germany,
Begs to announce that her address is
17 LANDGRAFENSTRASSE, BERLIN, W., Germany
And that she is prepared to receive pupils, professional and amateur.

TO ADVERTISERS!

For a check for \$20 we will print a ten-line advertisement in One Million issues of leading American Newspapers and complete the work within ten days. This is at the rate of only one-fifth of a cent a line, for 1,000 Circulation! The advertisement will appear in but a single issue of any paper, and consequently will be placed before One Million different newspaper purchasers; or FIVE MILLION READERS, if it is true, as is sometimes stated, that every newspaper is looked at by five persons on an average. Ten lines will accommodate about 75 words. Address with copy of Ad. and check, or send 50 cents for Book of 250 pages.
GEO. F. BOWEN & CO., 10 BRUCE ST., NEW YORK

We have just issued a new edition of our Book called "Newspaper Advertising." It has 25 pages, and among its contents may be named the following Lists and Catalogues of Newspapers:—
DAILY NEWSPAPERS IN NEW YORK CITY, with their Advertising Rates.
DAILY NEWSPAPERS IN CITIES HAVING more than 50,000 population, omitting all but the best.
DAILY NEWSPAPERS IN CITIES HAVING more than 20,000 population, omitting all but the best.
A SMALL LIST OF NEWSPAPERS IN which to advertise every section of the country; being a choice selection made up with great care, guided by long experience.

ONE NEWSPAPER IN A STATE. The best one for an advertiser to use if he will use but one.
BARGAINS IN ADVERTISING IN DAILY Newspapers in many principal cities and towns, a List which offers peculiar inducements to some advertisers.
LARGEST CIRCULATIONS. A complete list of all American papers issuing regularly more than 25,000 copies.

THE BEST LIST OF LOCAL NEWSPAPERS, covering every town of over 1,000 population and every important county seat.
SELECT LIST OF LOCAL NEWSPAPERS, in which advertisements are inserted at half price.

642 VILLAGE NEWS PAPERS, in which advertisements are inserted for \$2.15 a line and appear in the whole lot—one half of all the American Weeklies.
Book sent to any address for THIRTY CENTS.

**NEW ENGLAND
CONSERVATORY**

Thorough instruction under ablest Masters in
MUSIC, FINE ARTS, ELOCUTION, LITERATURE, LANGUAGES, PHYSICAL CULTURE AND TUNING. Tuition, \$5 to \$25 per term.
Board and Room, including Steam Heat and Electric Light, \$5 to \$7.50 per week. For Illustrated Calendar, giving full information, address
E. TOURJEE, Director, Franklin Sq., BOSTON.

ZEITZER & WINKELMANN
PIANOS,

BRUNSHWIG, GERMANY,
Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION. CHEAP PRICES AND BEST WORKMANSHIP.

**CHASE
BROTHERS'
PIANOS**

WITH THE
CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.



THE J. M. ARMSTRONG COMPANY,
Music Typographers and Printers,
710 Sansom Street,
Philadelphia, Penna.
FRANK L. ARMSTRONG, Manager.

A Choice List of Summer Resorts.

IN the Lake regions of Wisconsin, Minnesota, Iowa, and the two Dakotas, there are hundreds of charming localities pre-eminently fitted for summer homes. Among the following selected list are names familiar to many of our readers as the perfection of Northern summer resorts. Nearly all of the Wisconsin points of interest are within a short distance from Chicago or Milwaukee, and none of them are so far away from the "busy marts of civilization" that they cannot be reached in a few hours of travel, by frequent trains, over the finest road in the Northwest—the Chicago, Milwaukee & St. Paul Railway:

Oconomowoc, Wis.	Clear Lake, Ia.
Minocqua, Wis.	Lake Okoboji, Ia.
Waukesha, Wis.	Spirit Lake, Ia.
Palmyra, Wis.	Frontenac, Minn.
Tomahawk Lakes, Wis.	Lake Minnetonka, Minn.
Lakeside, Wis.	Ortonville, Minn.
Kilbourn City, Wis.	Prior Lake, Minn.
(Dells of the Wisconsin).	White Bear Lake, Minn.
Beaver Dam, Wis.	Big Stone Lake, Dak.
Madison, Wis.	

For detailed information, apply to any coupon ticket agent, or send stamp for a free illustrated guide book, entitled "Cool Retreats." Address A. V. H. Carpenter, General Passenger Agent, Milwaukee, Wis.

OSCAR BRANDSTETTER,
Music Engraver and Printer,
In LEIPSIK, Germany.

Large establishment, with all the modern technical improvements and a large staff of first-class artists.

ORDERS EXECUTED AT MODERATE PRICES AND ON SHORT NOTICE.

Specimen of Printing and Title Lithography, as well as price list and other particulars, will be sent free on application.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 488.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.	
Three Months.....	\$20.00
Six Months.....	40.00
Nine Months.....	\$60.00
Twelve Months.....	80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JUNE 19, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

HARRY O. BROWN.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising bills in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

ENGAGED.—Miss Henrietta J. Steinway, eldest daughter of the late Mr. Albert Steinway and niece of Mr. William Steinway, who is her guardian, to Mr. Adolph Vietor, of the firm of Fred. Probst & Co., of Broad street, this city, son of the late Frederick Vietor, of Fred. Vietor & Achelis.

DOLGEVILLE excels in the record of collections for the Johnstown sufferers, considering its size and population. The town contributes \$455, which is simply marvelous.

THE enterprise Mr. E. P. Carpenter, of the Carpenter Organ Company, of Brattleboro, is interested in is a railroad in Honduras. Mr. Carpenter is only temporarily out of the organ trade. "I have not spent 25 years in this trade to leave it permanently," said he.

AFTER the fashion of daily papers who dabble in matters relating to pianos, our esteemed contemporary, the Philadelphia "Press," publishes an alleged interview with an alleged piano tuner, who is credited with the statement that "the tension of the strings of a piano causes a strain on the body of the instrument equal to the weight of 100,000 pounds." Either the reporter misunderstood the tuner, or else the tuner didn't know what he was talking about in saying that a strain of over 45 tons was ever put on any piano. One half of that amount of tensional pull is the average maximum in modern piano construction, not including the concert grands. Here's another chunk of newspaper wisdom in the same article: "The longer an instrument remains untuned the lower its pitch of tone becomes, and when it is desired to have the piano to concert pitch, the strain on the body of the instrument is greatly increased—so much, in fact, that the case is liable to yield gradually, &c." This assertion must have originated in the mind of the sapient reporter, because we can't believe that even a green Philadelphia tuner would say such a thing.

These are samples of the misinformation generally disseminated by a daily paper when it treats of a technical subject of which its writers have no knowledge, and no paper should permit such nonsense to go into its columns, at the risk of becoming ridiculous in the eyes of its readers, with the exception of the stencil music trade papers, who can afford to publish most any kind of nonsense about pianos.

By the way, the pull of the strings in a Steinway concert grand has been tested to 75,000 pounds without fracturing the iron plate. This, of course, is extraordinary.

DAVIS BROTHERS, of Savannah, Ga., are among the most enterprising piano and organ firms in the whole South, and belong to the element which is making for the new South such a glorious commercial record. In addition to their regular business they have started a magazine called the "Old Homestead," published monthly, the June number of which is before us. It belongs to the class of papers that must be designated as "healthy," for the reading matter appeals to the very best taste and is selected with care by skillful men of literary ability. All matters of interest to the farm, the home, the field, science, art and music are treated, and there is also a sheet music inlay of eight pages. It is, without doubt, one of the best publications we have seen from the South and has already secured a paying foothold in many of the Southern States.

THE flamboyant editor of our respected tan colored contemporary which appears on Fridays had what he himself has termed a "dead pudding" with us last week. We are not sufficiently *au courant* with the vernacular of the giddy youths of Gotham to understand fully the subtle meaning of that very expressive phrase, a "dead pudding," but it has been explained to us that it is intended to convey the idea of a "soft snap" or a "dead sinch," or something on the order of these equally pungent and inelegant colloquialisms. Applied to the case in point, it refers to the real nice, easy time that the young man had in editing (*sic*) his paper last week. We know, of course, that he is sometimes awfully busy, because there are some things that simply must be settled for and which make it necessary for him to exert himself in what he calls "hustling;" but still he might—and we say it in the kindest spirit—he might get a nice little boy for about \$3 per week from one of the public schools that will soon close who would do his editing for him—at least to the extent of rewriting or paraphrasing our news items, so that everybody shouldn't see the barefaced use of our columns.

It isn't right, young man—and it isn't write, young man—for you to just take out solid chunks of information and simply change our editorial "we" to your editorial "I;" and we didn't think there was enough of the proverbial green in your "I" to warrant you in doing this sort of thing and imagining that you can make it "go down," as you call it, in the trade. It's amusing at first, and then it sometimes becomes startling, but it is sure to get awfully tiresome and you'll suffer from it more than anyone else. Its just because we feel that you have it in you to do better that we advise you to mend the errors of your ways, because if you would only exert yourself a little more, and would only be more careful of your finances, and would only hire someone who can write intelligible English, and would only beg, borrow or hire a little more brains, we feel sure that you would see that you are on the wrong track, and perhaps by the time—as you would say—by the time "the robins bite their gills" you would know better.

MORE ART NEEDED IN CASE-WORK.

WE have been asked by a correspondent whether it is the custom in New York city to give a stool and cover with a piano when sold at retail. It is only a minor detail of the business and we have never before thought of the matter, but we believe that as a general rule it is not the custom in this city except among the smaller houses. In the little cities, in some Western places, and in country towns generally the custom obtains, but in New York, where salesmen are not driven to such extremes as are their out of town brethren, the

practice is more limited and is falling off. We see no more reason why a piano purchaser should expect a stool and cover with his purchase than that one who buys a dining table should expect a set of chairs and a table cloth. The whole result of this "throwing in" of these natural accessories of an instrument is demoralizing in close competition, and tends to bring into use the great raft of cheap stools and cheap covers with which the market is flooded. We are constantly demanding an improvement in architectural design of piano cases commensurate with the improvements in other wood work lines, such as furniture, &c., and we should like to see these changes accompanied by an equally radical difference in the average piano stool and piano cover. This change is hardly possible if the dealer is to be expected to "throw in" these articles, because he will always be inclined to buy for as little as possible what he expects to get nothing for.

It is a fitting opportunity again to remark that the ordinary American upright piano of to-day is far behind in the progress made in all lines of house furnishing and decorations. Special cases of special designs are made to order in larger numbers than ever before, because people who have money and taste demand them and find it necessary to have them made to order, so that they will not spoil the effect of the rest of their furniture; but the average, ordinary, everyday upright piano is made on the same lines that it was 10 years ago. This is not as it should be, and when some manufacturer shall be found to have enterprise enough to bring out some novelties in piano cases, he will be sure to be amply rewarded for his brains and pains.

We do not think that the contemporary garnishing of a piano, with cheap jimcracks slapped on to the case haphazard without any idea of relation to the total effect, is a step in advance. Fewer pilasters, less gaudy linings, less display of brass and nickel plate, fewer ungainly trusses, an abolishment of inartistic and unmeaning panels and columns, in short a greater regard for the opinion of a cultivated eye which admires not plainness but chastity, consistency and continuity of design, are what we need and must have. The truth is that at the present time the usual upright piano is the least graceful, in fact, the ugliest article to be found in a tastefully appointed drawing room. The comparatively recent craze for using different woods, for doing away with the old coffin-like rosewood monstrosities, while it is a move in the right direction, should not be allowed to stop at the employment of a greater variety of material.

The effect of the using of light colored woods in particular has been not to improve the general outlines of our common cases, but rather to make their awkwardness and structural defects even more apparent to an artistic eye. In matters of this sort, questions of the outward appearance of an article of common household use, it must be admitted, to our misfortune, that European makers have distanced us in many respects. The movement not long ago in the using of engraved front panels, as in foreign uprights, showed a worthy attempt to remedy the glaring defects of our case designs, but no sooner had the idea become fairly started than a lot of cheap makers carried it to a ridiculous extreme, incorporating every material in the animal, vegetable and mineral kingdoms into more or less mixed up masses of garish ornamentation, that provoke either laughter or disgust in a person of refined taste.

During the present summer, when work is slack and manufacturers have time to stop rushing ahead in order to think ahead, we hope to have this matter looked into, and from time to time we shall have something of interest to say on the subject.

To return to our correspondent's inquiry, we repeat again that the custom in vogue among large, first-class retail piano houses is not only to refuse to donate anything with an instrument, but to avoid keeping such articles as stools and covers in stock, on the principle that "what the eye does not see the heart does not long for." They generally run accounts with some reputable house in the stool and cover business, and turn over all inquirers for these articles to this firm, thus avoiding the expense of a "thrown in" stool and cover and making a small percentage on such custom as they direct to their stool and cover firm. It would be better for all concerned if this practice were followed everywhere.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

DAVENPORT & TREACY,
PIANO PLATES

—AND—

PIANO HARDWARE,
444 and 446 W. Sixteenth St., New York.

STRAUCH BROS.

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED!

AGENTS PROTECTED!

BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

FISCHER
ESTD 1840
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

110 Fifth Avenue, corner 16th Street, New York.



79,000

NOW IN USE.

SWICK BUSTED!

No Money in Stencil Pianos Even
if Boomed by Stencil Editors.

\$8,000 LESS THAN NOTHING

WELL, just as we thought and predicted, Swick is busted, and tells his creditors that he wants three years to pay off his indebtedness! At the meeting of the same on Monday in this city his affairs were discussed, and it was shown that he owes about \$11,000 and has assets worth about \$3,000 and no bills receivable amounting to anything, and that, in consequence, the swindle at Paterson shows a result of about \$8,000 worse than zero.

Mr. Peter Strauch, of Strauch Brothers, who was chairman of the meeting, gave Swick a sound lecture on his lack of business methods and the manner in which he conducted the affairs of Herlich & Co.

Swick represented to his creditors that he had a party or parties in Paterson who are ready to put \$10,000 in the new business; but we do not believe this, and for the best of reasons. Swick wrote to us within a month past that he incorporates and that certain parties had taken stock in this incorporation. He specified the parties to some extent, giving, among others, 46 dealers as stockholders. This was a falsehood, as nothing of the kind had been accomplished. The lawyer to whom he applied for the professional work of drawing up the papers of the incorporation scheme refused to do anything in the matter when he discovered that Swick had enumerated the factory, at that time still in existence, as a part of the assets, Swick having represented the factory as his own. The lawyer knew better and refused to have anything to do with the scheme. Therefore, we do not believe Swick's statements in reference to a party in Paterson willing to go in with him. The Paterson "Press" stated that he was out on a bail at one time on a charge of arson. A man of Swick's reputation has no \$10,000 business backer.

Moreover we do not think it advisable for supply people to have any transactions whatever with such men as Swick and his ilk. He can never pull out of this indebtedness of \$11,000, even if 13 years' time were given. The best plan under the circumstances is to drop the whole Swick account and put it into profit and loss and thank Heaven that the sum is not greater.

There was never a man in the piano trade who was so thoroughly boomed by the stencil editors of the music trade stencil papers as Swick was, and they all made it a personal matter to sell his pianos. They drummed for him personally on the road; they advertised him, not only in their papers but orally and on all occasions, and acted as his agents in selling his goods. At the office of the Chicago "Mendicator" Swick had his pianos on sale, and referred dealers who visited that city to the "Mendicator," where the editor took personal delight in selling Swick pianos right over the head of the Chicago houses.

That's what they call music trade journalism. And yet notwithstanding all this the Swick "racket," as they call it, did not work. A few days before the fire he offered \$20 discount for a short running note of \$150, which shows how rotten he was before the factory was destroyed. He lost nothing worth mention in the fire. The action and the case makers, who were separate concerns and who occupied most of the space in the building, were the severe sufferers—not Swick, whose chief losses were a monkey and a parrot he kept there.

This Swick scheme discloses the fact once more that there is no money to-day in the stencil piano, which was the corner stone of Swick's business. All the combined personal influence of all the editors of the stencil music trade press could not endure against the single handed influence of this paper in its war upon the stencil. They decided to make the Swick case an issue, and only last

week one of the stencil editors printed a challenge of Swick's, in which he dared us to show the letter he wrote to this paper on his incorporation scheme, a letter now before us. Not satisfied with this challenge, the stencil editor added some editorial comments to it, to which, of course, we paid no attention, having the Swick letter all the time in our possession.

The fire did not bankrupt Swick. On the contrary, it gave him the best opportunity to come before his creditors with some show of an excuse. He was busted before he smelled the first fume of his factory fire!

PIANOS AND OTHER LINES.

A PROPOS of the recent discussion of the matter of retail dry goods houses adding pianos and organs to their list of commodities, which has caused some trade editors to exhibit their beautiful innocence of all knowledge of trade matters, and which caused one of our wild Western contemporaries of anarchistic tendencies to cry aloud for a boycott on certain manufacturers, we would like to call attention to the following few facts. Over one-half of the agents selling pianos and organs in this country also sell one or more other articles at the same time. We do not mean such things as stools, covers, musical merchandise, &c., but articles in no way allied to the music business, except as their constant association with pianos and organs in the stores of the average dealer have made them a familiar element in out of town music stores. Probably the oldest companion of the piano all over the United States is the sewing machine. A great many, in fact the chief number of dealers in smaller towns, have progressed from the sewing machine to the organ, then to the piano and organ business, many of them still continuing their old machine trade. The next most familiar view of an agent's store is the pianos and organs surrounded with a display of jewelry.

It has been natural for machine men, in canvassing, to run across customers for organs and pianos, and from filling an order or two to buying, or having consigned to him a few samples to carry in stock, he has naturally drifted into the music business. It has been equally natural for the machine man's present competitor, the jeweler, to fall into the piano line, because he was brought into contact with the more well to do people of his town, made frequent visits to the cities to buy his goods, and was intrusted with orders to select instruments, &c. Or, as was more frequently the case, some enterprising traveling man would come to town, find the machine agent fully stocked, and in casting about for an agent would fix upon the jeweler, who was generally a man of fair financial standing, and, if he could not sell him a bill outright, would consign him a small stock, often remaining to help the jeweler make a few sales. The jeweler found there was money to be made, placed a small order, and in time either closed out his jewelry department, or else ran it as the less important branch of his business.

There are scores of just such men in New York State who have commenced in this way, treating the piano and organ line at first as an auxiliary to their regular line and finally allowing it to swallow up or overshadow their original trade. Then the furniture man, seeing how well his old friends got along in their new investment and running across many customers who bought an instrument at the same time they bought their furniture, soon thought he would take a hand in, and the result is that sewing machine men, jewelers and furniture men, who either continue their old lines or who have abandoned them, are the class of men who are most largely engaged in the piano and organ trade in all sections of the country.

There are firms in the United States who combine almost every branch of business and almost every profession with the sale of pianos and organs. There are teachers and doctors and lawyers and ministers and dentists who dabble in the music line to a certain extent. In New York, Pennsylvania and Ohio we know of firms where pianos and organs are sold side by side with sewing machines, jewelry, furniture, picture frames, agricultural implements, harness, crockery, coffins, dry goods, stationery and about everything else under the sun. Then there are large firms in large cities who combine other articles with their piano and organ department, as, for instance, the Milward Company, of Lexington, Ky.; Atkinson, of Boston, Mass.; J. R. Smith Company, Milton, Pa.; Warren Commercial Company, Cheyenne, and many others. So there is really no harm in any large reputable dry goods or furniture house in New York or anywhere else adding pianos to their stock unless they in their first ignorance of their new business handle stencil fraud pianos. There is the only bad fea-

ture about it, and it is no more terrible for them to sell stencil fraud pianos than it is for any old established or newly established piano house to handle and sell those fraudulent goods. We have already warned Wechsler & Brother, the dry goods men of Brooklyn, that they have started in at the wrong end by commencing with stencil fraud pianos, and we have notified them of the law now in existence in this State making the sale of stenciled goods a misdemeanor punishable by fine or imprisonment, and our warning has had its effect, as they went into the matter ignorant of the status of the stencil.

And here we come back to our stencil fraud contemporaries who advertise and advocate and uphold the stencilers, and who make it possible for a reputable firm to entangle itself in such a nasty mess as the handling of stencil goods, and we want to tell them that there is no harm in a man selling dry goods and pianos, but that in this State, at least, the law will, sooner or later, deal harshly with him who innocently or guiltily is engaged in a bastard traffic which they, to the extent of their ability, help to make possible. And we again call the attention of the legitimate dealers and manufacturers to this condition of affairs, and ask them again to think over it and see how completely THE MUSICAL COURIER is in the right.

The stencil must go!

DO YOU WANT FUN?

IF you would like to have a little amusement on one of these hot days, just pull out this copy of THE MUSICAL COURIER the next time you are pestered by a stencil music trade editor, and before you cash his draft, or pay his bill in advance, or exchange checks with him, or insult him with a \$5 bill, just put him through the following list of questions which, we are informed by an English contemporary, are a part of the questions put by the British Music Trades Association:

1. What effect has heat and cold on the steel strings?
2. What is meant by a planted wrest plank, and how should it be secured to the bracings of an ordinary wooden framed piano besides being glued?
3. How should the heavy felt of a hammer be secured besides being glued to the hammer head?
4. There are many causes which make the hammer block or choke against the string; state two of the causes?
5. Draw roughly a round nosed lever and a bevel nosed lever.
6. Suppose a wrest pin breaks off at the drilled hole, how would you get the pin out?
7. Which is affected most by temperature, a wooden framed or an iron framed piano?
8. Several pitches were decided upon in 1871; what are the three in general use in the piano trade?
9. State the number of vibrations in a second of time in any one of them?
10. What is the difference between equal and unequal temperament?
11. How many feet does sound travel in a second of time (American organ and harmonium)?
12. What is the difference in the construction of the bellows of an American organ and harmonium?
13. In a harmonium with four full sets of reeds, what stops are generally used and what feet pitch are they?
14. What causes a reed to cease speaking; state as many causes as you can?

If you don't give 'em any money until they give you an intelligent answer to even one-half of them, you'll be let alone for a delightfully long while.

THE new catalogue of J. & C. Fischer, which will soon be ready, will show a new departure on the part of the firm, who have decided to indicate their styles by numbers instead of the alphabetical letters as heretofore. The new styles of the Cabinet Grand uprights are called styles 20 and 24, and the cuts and descriptions are now published in the addenda to the catalogue.

MR. RICHARD SCHREIBER, of London and Berlin, together with Mr. J. N. Merrill, of the London branch of the Smith American Organ and Piano Company, paid us a pleasant call on Monday. Mr. Schreiber returns to Europe on Saturday. He manufactures pianos in Berlin and sells most of them at his London house. He also is the sole European agent of the Karn organs. Mr. Schreiber is very much impressed with the tone quality and volume of our American pianos, but the styles of the cases do not appear artistic to him. He may be heard of in the future in connection with some enterprise in the music trade in this country.

—The Bridgeport "Standard" says that the Bridgeport Organ Company are doing a better business than they have for years past, and that as a consequence they have removed their business to the first floor of the building.

A REMARKABLE INVENTION.

The New Grand Piano Action

OF

BEHR BROTHERS & CO.

THE latest patent in pianos, and one which is described in this article, is by all odds the most remarkable and ingenious invention recorded in the annals of piano making in many years. It consists of an entirely new and original method of construction of that part of the grand piano action which is nearest in contact with the scale itself, that is, the section of the action nearest related to the hammer.

The owners of this invention, which we look upon as a revolution in the application of methods at present in vogue, are Messrs. Behr Brothers & Co., the piano manufacturers, of this city, who are fully alive to the tremendous opportunity it gives them to manufacture grand pianos unique in character and containing one of the most extraordinary technical attachments to be found in a musical instrument at the present day.

The questions of piano touch and repeat and of touching the piano as contradistinguished from the first are among the absorbing discussions in all piano circles in Europe and America in the two fields, that of the pianist and the piano manufacturer. Wherever pianists are found the question of touch is discussed, and among piano manufacturers it engrosses the time and the attention of all those who are classed among the makers of rank.

What kind of touch are the manufacturers anxious to produce in their pianos? Everyone is striving to give the player a liquid, velvety, soft touch that includes a repetition, and with which, at the same time, all the shades of tone, from the softest pianissimo to the double forte, the instrument is capable of can be regulated by the player himself. That is just what manufacturers of pianos are endeavoring to do with their pianos, and especially their grand pianos, which offer the greatest field for such interesting experiments. In the new grand piano of Messrs. Behr Brothers & Co. which contains this new grand action the application of a new method, and, in fact, new principle of construction in the action, brings these experiments in touch to a sudden climax.

For a detailed explanation of this remarkable invention we refer to the following specification from the records of the Patent Office and the accompanying cuts and illustrations. The patent was allowed on March 14, 1889 and granted on June 4:

Specification.

Owing to the large and heavy felt heads of the hammers in grand piano actions, not only the lifting of the hammer by the jack is rendered less easy, but also for the purpose of facilitating repetition a stiff wire spring is interposed between the jack lever and the lifting lever of the hammer, whereby a considerable part of the free, rebounding motion of the hammer is lost. Another objection is that, by the dropping of the heavy hammer heads on the hammer checks, a peculiar rebounding influence is exerted upon the action, and that, in addition thereto, the key levers have to be leaded for balancing the heavy hammer heads, whereby the ready play of the action is impeded and the quick response of the action to the touch retarded.

This invention is designed to overcome the defects mentioned, by counterbalancing the weight of the hammer head by means of a balancing device applied to the hammer butt, and the invention consists of a grand piano action in which the shank of the hammer is extended beyond the hammer pivot and provided with an enlarged eye that may be filled with lead for counterbalancing the felt head, whereby the heavy bass hammer can be operated just as easily as the light hammers in the treble.

In the accompanying cut the new action and the present ordinary action are seen.

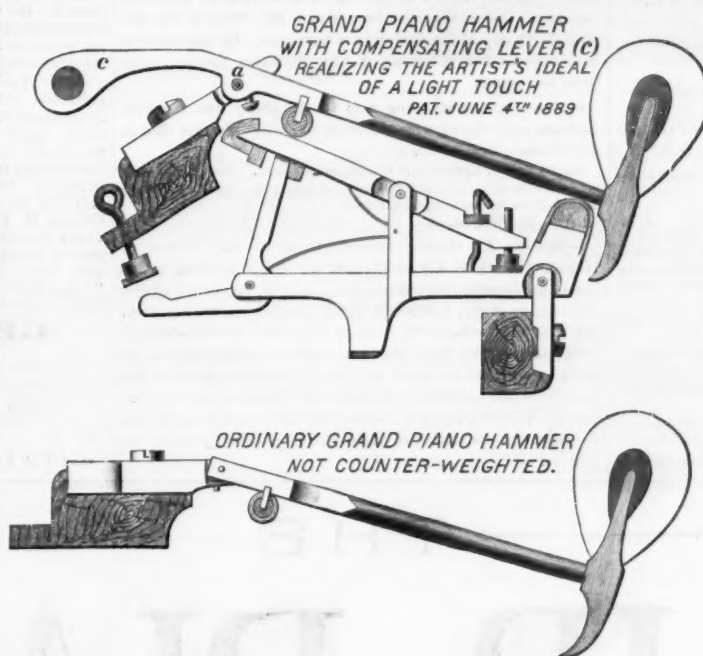
The hammer shank is pivoted at its butt to the hammer rail in the usual manner. The remaining accessories of the action are the same as in the well-known Erard grand piano action, as the improvement is confined to the construction of the hammer. The hammer shank is extended to some distance

beyond the hammer pivot, the extension being provided at the rear end with a perforated enlargement or eye and near the pivot with a slotted opening for the supporting tongue of the hammer rail. The eye *c* is leaded for balancing the heavier heads of the bass hammers, while for balancing the lighter heads of the treble hammers the lead filling can be reduced in size or entirely dispensed with.

By the weighted extension of the hammer, the hammer head is balanced to some extent and thereby the motion of the hammer greatly facilitated, owing to the momentum imparted to the same by the extension. As the extension counterbalances the weight of the hammer head, the heavier bass hammers move as easily as the lighter treble hammers, by which arrangement the free motion of the action is greatly facilitated, the leading of the key levers dispensed with, and other defects inherent in the construction of the grand piano actions heretofore in use almost entirely obviated.

* * * *

Now as to those grand pianos we have examined made by Behr Brothers & Co. and containing the new patent grand action, we must state unreservedly that they possess a touch surprising to the experienced pianist and indorse practically every claim made in the above specification. It seems to us that the firm has gained a marked advantage with this grand action, which will create a definite demand for the pianos con-



taining it, for there is no patent taken out in recent years covering this particular field that makes such a direct appeal in its practical application to the intelligence of pianists, though they may not be particularly interested in the technical part of the piano and its construction.

The moment they touch the keyboard of a Behr grand piano they will feel a new and hitherto unknown sensation in touch, something never before experienced at the keyboard, and from that moment they will feel attracted and involuntarily continue to play and extemporize, and all without any perceptible effort. Especially attractive will these Behr grands be not only to the virtuoso but also to young students, to students who are beginning to develop wrist study and exercise, and to ladies, who in most cases are unable to play with satisfaction to themselves on pianos with the ordinary heavy touch. Upon these players the Behr grand pianos, with this new action and its touch, exercise a peculiar charm, and it will be a source of intense musical gratification.

It also insures at once a prominent place in musical America and throughout the whole music trade of the country to the Behr grands, and, in fact, the whole line of pianos made by Behr Brothers & Co., for a firm that contain within themselves the elements that can bring forward so important an innovation in the structural principles of the piano action must be looked upon as among the leading and progressive houses in the trade.

—HARWICH, MASS.—When Captain and Mrs. Isaac R. Kelley arrived at their home in Dennisport recently, after a perilous winter's voyage, Mrs. Kelley was presented with an elegant Mason & Hamlin parlor organ by the owners of the schooner William B. Herrick for her heroism in saving said vessel from being abandoned on account of accident, caused by running into a floating wreck on the night of January 29, on the passage from Portland, Me., to Cardenas, Cuba.

DON'T FOOL WITH THE LAW.

STENCIL operations in this State are getting beautifully less, another firm having indicated to us that they had sold their last six stencil pianos in a lump and that "no stencil piano shall ever be sold out of this store unless it happens to be some old piano taken in exchange." And yet the gentleman who said this to us does not seem to appreciate that it is unlawful in this state to sell even a second-hand stencil piano. The law makes no distinction between new and second-hand stencil pianos and organs, but puts every instrument with a false name on it down as a swindle. Even the very exhibition for sale of stencil pianos and organs is prohibited, and while we are about it let us suggest that there is a possibility, if not probability, that some keen detective will get up a list of stencil pianos offered for sale in this town and in Brooklyn, and hand in his information to the district attorneys of the two towns and run a fine chance to rake in some boodle in the shape of moiety.

There is no use fooling with the law. Mr. McEwen and Waters and all other stencilers will get caught sure one of these days, and they may find themselves defending cumulative cases. Who knows but that some

enterprising fellow in this enterprising town is not now engaged in collecting evidence against stencilers? We once again repeat our warning and ask all persons engaged in the piano and organ business in this State to be careful to fulfill their obligations toward the statutes and laws of the State like good citizens, and if they are stencilers and believe the law is unconstitutional, let them make a test case and try it, and meanwhile not fool with the law. There is no use following the interested suggestions of the editors of stencil music trade papers, for they know about as much of the law as they do about pianos and organs. There is not one of them who can tell if an instrument is in tune or not, and the same kind of ignorance is applied by them to their treatment of the stencil and the stencil law.

WESTERN CONTRACT LAWS.

IN our issue of June 5 we reprinted a statement made in the "Mail and Express" to the effect that

The States of Iowa, Kansas, Missouri and Texas having passed laws which prohibit the making of contracts for any merchandise sold therein, and pronouncing such contract making a misdemeanor punishable with the forfeiture of the goods thus sold, and the repudiation of all debts for articles delivered under contract, a number of merchants and manufacturers in this city have sent out circulars that all contracts already made for the delivery of goods in the above mentioned States are declared nugatory and of no effect, &c.

At the same time we inquired of the mercantile agencies for further information on the subject, which is subjoined for the benefit of our readers:

BRADSTREET'S, New York, June 14, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—You will find the result of our examination of the recent Western anti-trust laws presented in this week's issue of "Bradstreet's," of which we send you a copy by mail.

Yours truly,

THE EDITOR, "BRADSTREET'S."

The article in "Bradstreet's," in so far as it is of interest to the piano trade, is as follows:

Some anxiety has been created in commercial circles by the publication of a paragraph in a New York newspaper to the effect that the States of Iowa, Kansas, Missouri and Texas have "passed laws which prohibit the making of contracts for any merchandise sold therein, and pronouncing such contract making a misdemeanor, punishable with the forfeiture of the goods thus sold and the repudiation of all debts for articles delivered under contract." Any legislation having such a scope as indicated in this paragraph would, indeed, be of serious moment to the mercantile community, since it would, in effect, prevent the making of mercantile contracts in those States. The statement made in the paragraph referred to, however, appears to be erroneous. Inquiries addressed by this journal to the Secretaries of State of the States mentioned fail to disclose the existence of any "laws which prohibit the making of contracts for any merchandise sold therein." The writer of the paragraph doubtless meant to refer to the laws against trusts, pools and conspiracies lately passed by the Legislatures of those States, one of which was referred to by a correspondent in our issue of June 1, and another of which is commented upon by a correspondent in the present issue. The expressions used in the paragraph, however, give the legislation in question a wider scope than it has in fact.

It will be seen by this that the effect of these laws will not be directed against the piano business, and we simply publish this opinion of "Bradstreet's" for the benefit of those who have written us on the subject.

—Mr. W. L. Hays, of London, England, has invented a transposing piano, which acts by a movement of the string frame.

HE WANTS TO KNOW.

A DEALER at Kent, Ohio, asks us these questions, to which we reply in full:

Editors Musical Courier:

*** Can you inform me who makes the B. Dreher upright pianos? Also give me your opinion of the A. B. Chase pianos. I trust you may kindly do this. Yours truly, ***

The B. Dreher upright pianos are stencil pianos, and it makes no difference who makes them. Stencil pianos are always low grade.

The A. B. Chase pianos are among the beautiful and progressive pianos now made in these United States. When a half dozen piano men and piano judges get together and get talking about pianos and the name of the A. B. Chase piano is mentioned, you will always hear a chorus sing out: "They are dandies!" and so they are. They are to-day among the best instruments made, having a correct scale supplemented by careful, artistic workmanship, and made with the intention to satisfy the critical faculty of the musical mind. You can play on an A. B. Chase upright and never get tired, nor will the listener, and we know this from experience, for we sat down to one at Norwalk one day and it was so beautiful a piano in tone and touch that we actually could not get away, and consequently missed a train. But we did not mind that.

Buy that A. B. Chase piano!

Mr. Scanlan's Circular.

MR. THOMAS F. SCANLAN, proprietor of the New England Piano Company, together with Mr. Godfrey Morse, former trustee, has issued the following combined circular to the trade:

To my Friends and Patrons:

The unfortunate combination of circumstances which, on April 13 last, compelled me to place my property in the hands of Godfrey Morse, as trustee, having been satisfactorily arranged, I now beg to inform you that I am ready to attend to your esteemed favors in the future, and I trust to be favored with a continuance of your business, which will have my prompt and personal attention.

For the many kind expressions of sympathy received from various sources during my affliction, I thank all, and trust that my future efforts will be such as to merit a continuance of our past pleasant relations.

Very truly yours,

THOMAS F. SCANLAN,
40 Water-st., Boston.

Thomas F. Scanlan having arranged his business matters in

a most satisfactory manner to all parties interested, I beg to inform you that all property of every name and nature conveyed by him to me, in trust, on April 13 last, was by me re-conveyed to him absolutely.

Respectfully,

GODFREY MORSE.

Trade Notes.

—All the hands are back at work at the Weber factory, and things are running along smoothly.

—C. J. Whitney is in town and so was Mr. D. S. Andrus, of Williamsport, Pa., on Monday. Mr. I. N. Camp, of Estey & Camp, Chicago, is expected here to-day or to-morrow from Vermont. Mr. J. H. Cook, with the Hallet & Davis Company, of Boston, called on Monday.

—The Ivers & Pond Piano Company, of Boston, have gained very largely every week this year over their business of last year. They are running their factory evenings, making an effort to accumulate stock. They have been adding largely to their machinery plant and are preparing to turn out an average of 50 pianos a week right along.

—The upright Hardman piano which was donated by Hardman, Peck & Co. and auctioned by Mr. Francis Wilson at the special matinee for the Johnstown sufferers brought \$500, which makes that firm's total contributions to the fund almost \$1,000, aside from the contributions of their employees.

—Mr. Nahum Stetson, with Steinway & Sons, will celebrate his tin wedding on June 25, having been married 10 years on that day. During the past four years Mr. Stetson has not missed one day at the Steinway warerooms. He has been in constant attendance, frequently after business hours, during these four years.

—Here's an enterprising firm in Allegheny who combine business and charity with charming naïveté. We find this in one of their local papers:

Messrs. Echols, McMurray & Co., 123 Sandusky-st., offer to give their net profits on all pianos and organs sold for cash until July 1, 1889, for the benefit of the Johnstown flood sufferers.

Let the good work go on.

—Salvator La Grazza, superintendent of the factory of Hardman, Peck & Co., celebrated his silver wedding at his home in Tremont last Wednesday, a large number of guests and friends of Mr. La Grazza being present on the occasion. Mr. Leopold Peck, of the firm, in some well chosen remarks, congratulated Mr. La Grazza and referred to his success as an artisan as well as his worth as a man, attributing much of the success of the business to the skill and ingenuity of the celebrant. With the exception of a short interval, Mr. La Grazza has been in the Hardman factory during the 25 years of his married life.

—We have before us the ninth annual catalogue of the Schubert Piano Company, of this city, and must say that Mr. Peter Duffy, the president of the company, understands in getting up a catalogue how to present the merits of his pianos understandingly to his readers, consisting now of a large number of firms and individuals in the piano trade. The company announce in this catalogue the fact in reference to the new factory, already published in these columns. The new scale for the Styles 10, 11, 12 and 13 is described as well as the other scales, and the catalogue contains extracts from journals that have commended the Schubert piano.

—O. C. Klock has removed his music store from Charlotte, Mich., to Lansing. His stock was purchased by the Lansing Music Company, Limited, of which Mr. Klock is a stockholder and manager. The Lansing Music Company has a capital of \$10,000, and will occupy a store in the new Hudson-Baird block. When completed the store will be one of the finest music stores in the State of Michigan, the interior will be finished with red oak, and the two floors will be connected by an elevator. The company will do a wholesale and retail trade, supplying small dealers with pianos and organs. Mr. Klock has proved to be a hustler in the musical line.

—The death is announced of one of the greatest piano manufacturers in Europe, C. M. Schröder, of St. Petersburg, Russia, who died in Frankfort-on-the-Main on May 17. The factory was established by his father, from whom Schröder, who was born in 1828, inherited it in the early fifties, after having studied piano making in London and Paris. The pianos attained a valuable reputation, as Schröder was also musically inclined, and, being a man of progressive ideas, he readily adopted the best thought to the improvement of his pianos. He was an art patron and did a great deal for the advancement of music in Russia, hardly any important musical event in St. Petersburg or Moscow taking place without his active assistance.

—Mr. Thomas H. Lord, Jr., son of Thomas H. Lord, secretary of the Boston Marine Insurance Company, and Alice Maud Smith, daughter of W. F. Smith, of White, Smith & Co., music publishers, were married at noon on June 5, at the Church of the Advent. The interior of the church was handsomely trimmed with flowers. Rev. W. B. Frisbee, D.D., officiated. Miss Mabel M. Smith was maid of honor. L. W. Reycroft acted as best man, and the ushers were Messrs. George B. Davis, Herbert M. Howes, George C. Dutton, Frank Dutton, Williston Lincoln and F. W. B. Sellers. A private reception at the bride's parents' followed the ceremony, after which the couple departed on a wedding tour.—Boston "Journal."

GERMAN PIANOS.

A Manufacturer, of Stuttgart (Germany), doing a large export trade in first-class Pianos which have stood the test in all climates, desires to establish Agencies in the United States. Sample instrument shown and correspondence solicited by

OTTO VOGEL, 9 Murray Street, New York.

THE BEHR PIANO

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron, and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:


121, 123, 125, 127 Seventh Avenue,
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

BRANCH

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

ESTABLISHED 1837.

W^M Bourne & Son.



UPRIGHT PIANOS

666 WASHINGTON STREET
BOSTON

ESTABLISHED 1853.



SYLVESTER TOWER.

MANUFACTURER OF

PIANO FORTE & ORGAN KEYS.

GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

131 to 137 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.

Cambridgeport, Mass.

ALSO DEALER IN
PIANO & ORGAN IVORY.

THE MANUFACTURE OF
MONITE & CELLULOSE PAPER
A SPECIALTY

BUT ONE GRADE AND THAT THE HIGHEST.

FRANCIS BACON

Later RAVEN & BACON

PIANOS

ESTABLISHED 1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

THE COLBY PIANO CO.,

— MANUFACTURERS OF —

Grand and Upright Pianos,
ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.



THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 74 Union Square, New York.

WILCOX AND WHITE

ORGAN COMPANY

MERIDEN, CT.,
U. S. A.

THE STRONGEST COMBINATION OF CAPITAL, MECHANICAL SKILL AND EXPERIENCE OF ANY ORGAN COMPANY IN THE WORLD.

ORGANS UNEQUALLED FOR RAPIDITY OF ACTION VOLUME AND SWEETNESS OF TONE

SEND FOR A CATALOGUE.

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

Upright Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,
CHICAGO.

GOOD AGENTS WANTED.



BRADBURY'S PIANOS

BRADBURY'S PIANOS

CHICAGO, ILL.,
210 State Street, 1171 Broadway,
Address all New York communications to the Manufacturer, Brooklyn, N. Y.

222 Broadway Music Hall,
290 & 292 Fulton St.,
BROOKLYN, N. Y.

THE WORLD'S MOST CELEBRATED

WEAVER ORGANS

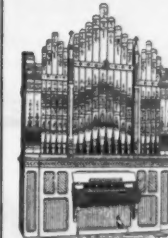
SEND FOR CATALOGUES
WEAVER ORGAN & PIANO CO.
YORK PA USA

L. C. HARRISON,

Formerly HENRY ERBEN & CO.,

ESTABLISHED 1834,

Manufacturer of
CHURCH and CHAPEL



PIPE ORGANS,

260 and 262 West 28th St., New York,
NEAR EIGHTH AVENUE.

KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 799 AND 791 FIRST AVE.

JAMES BELLAK.

1129 Chestnut Street,
PHILADELPHIA, PA.

Early with Baldwins.

THE following notice has been published, from which it will be seen that a change in the Columbus trade has just been effected:

Important.

Having been offered a position with the firm of D. H. Baldwin & Co. and an interest in their house at Columbus, Ohio, I have concluded to accept the same July 1, at which time I will close my present business. Mr. T. H. Schneider, who has been with the house for many years, will still continue.

This combination is made because we believe it will be better for all parties concerned. Our facilities for doing a large business will be greatly increased, while our expenses will be reduced, thereby enabling us to give our customers every advantage in purchasing instruments, for the reason that we buy very much lower than smaller firms. It will be our pleasure to furnish the very best instruments made on the most reasonable terms and at the lowest prices possible, quality considered. With thanks for the very liberal patronage already received, we respectfully solicit a share of it in the future.

All obligations heretofore made by me will be faithfully carried out. G. W. EARLY.

The Bradbury Company.

EVERY music loving person in the city of Washington and a good many people who don't know much about music have all heard of the Bradbury piano, and the great majority of residents who have eyes to see have looked with admiration at the fine four story building—1225 Pennsylvania-ave.—known as "The Bradbury Palace of Music."



W. P. VAN WICKLE.

This great establishment is under the managerial care of W. P. Van Wickle. Mr. Van Wickle came to this city in August, 1879, and has been here continuously ever since. He was born in Lyons, Wayne County, N. Y., and received his education at the Palmyra Clerical School and the Troy Academy. In the autumn of 1876 he entered the Brooklyn factory of Freeborn G. Smith, the manufacturer of the Bradbury piano. His start was in an humble capacity, but it was not long before willingness and strict attention to duty caused his transfer to the New York city warehouses, where he received his introduction to the retail trade. Soon after he was placed in charge of the Brooklyn branch warehouses, and then he traveled for Mr. Smith.

It was while thus engaged that he was called to open and take charge of the Washington branch, which was located at 1103 Pennsylvania-ave. (next door to the "Star" office). A demand for more room compelled the removal of the warehouses to 1225 Pennsylvania-ave. in February, 1889, the beautiful structure being erected by Mr. Smith. The front of the building is one of the most attractive on the avenue. The wareroom floor is over 200 feet long, running all the way back to E street, and on its polished surface over 100 pianos can be displayed at one time. The "Bradbury" may be regarded as

the administration piano, for both President Harrison and Vice-President Morton have purchased fine specimens of it. Secretary Windom and Secretary Tracy have also patronized the "Bradbury," and it looks as though Mr. Van Wickle was not going to stop until he has captured every one of the President's official family.

Assisting Manager Van Wickle are Victor J. Becker and George R. Sheriff. They have been with him many years, have a large acquaintance and are capable business men.

The above is from the Washington "Evening Star." Last week the "Bradbury" branch at Washington received an order for an upright piano from Private Secretary Halford for his new home in Washington. Mr. A. H. Smith and Mr. J. N. Merrill, of the Smith American Organ and Piano Company, of Boston, who were in Washington on patent business called at the "Bradbury" warerooms, and Mr. F. G. Smith, Jr., was in Washington last week also.

Julius Hinzen.

MR. JULIUS T. HINZEN died on the morning of June 4, about 4 o'clock, at his residence, 1714 West Madison-st., Louisville, Ky. He was suddenly attacked with a severe case of paralysis about two weeks before, from which he never rallied. He was in his 69th year and was one of the best known of the German citizens of that city. He was born in Germany, where he also married. He went to Louisville in 1857, from New York, where he had lived for a few years. When he reached that city he secured employment with the old piano manufacturing firm of Peters & Webb, whose store was at the corner of Sixth and Main at that time. In 1859 he became a member of the firm of Hinzen & Rosen, music dealers and piano manufacturers. The firm continued at their original stand for 20 years and did a flourishing business. In 1879 Mr. Hinzen retired and has since engaged in no active business. He leaves an estate estimated at \$50,000, consisting principally of first-class bonds and stocks.

Mrs. Hinzen died about four months ago from lockjaw, the result of a fall, in which her wrist was badly broken. There are five children. Paul, the eldest, is a clerk in the War Department, at Washington; Otto is a member of the firm of Hinzen & Spelger, and Julius, Jr., is teller in the Western Bank, of Louisville. There are two daughters, one of whom is married. The funeral took place Thursday afternoon, June 6, from the residence. The interment was in Cave Hill Cemetery. Some of the scales of the firm are for sale.

—Edward McCallick, collector for Max Meyer & Brother, the Omaha piano dealers, has disappeared from Lincoln, Neb., taking with him about \$250 of the firm's money. He left there on a traveling collecting tour about 10 days ago, expecting to stop at Hastings, Red Cloud, Wymore and Superior. He left Wymore and since that time nothing has been heard from him. Since then a young woman at Lincoln, with whom McCallick has been associating, received \$25 from him, and she subsequently left for Denver. It is thought that McCallick has joined her on the way.

The Trade.

—L. W. Blasius has patented an indicator for pianos and organs. No. 403,906.

—Fedor Bing, formerly piano manufacturer in Dresden, is now in the piano business at Sante Fé, Argentine Republic, South America.

—E. Bishop & Sons and John Brinsmead & Sons are the English piano manufacturers who are exhibiting at the Paris Exposition at present.

—We understand that the retail trade of Sohmer & Co. thus far this month is simply remarkable, especially considering the season of the year.

—On account of losses by the flood Albert Eschenbach, dealer in pianos and music, Williamsport, has confessed judgment. Amount said to be \$15,000.

—Behning & Son continue busy, especially with their large and attractive styles of upright pianos, which are recognized as among the best selling instruments on the market.

—Messrs. Davenport & Treacy, the iron plate makers, will hereafter handle the A. B. Chase and Newby & Evans pianos, at Stamford, Conn., in connection with their regular business.

—Chas. F. Pietschmann & Sons, manufacturers of musical instruments, especially accordions, on a large scale at Berlin, with branch house in this city, have been organized into a stock company.

—The Soule Piano and Organ Investment Company has within three months put some 14 elegant pianos and organs on the Cape, a territory comparatively new to them. So says the Brockton (Mass.) Gazette.

—A. N. Chapin has resigned as manager of Cluett & Sons' Pittsfield, Mass., branch, and has assumed charge of the music store of John Bohlman in Pittsfield. Mr. Chapin was with the Cluett's for a number of years.

—The store of J. F. Chaffin, at Fitchburg, Mass., was recently entered by burglars, who secured two clarinets, a flute and case, and all they could find in ransacking all the drawers except the cash drawer, which they did not reach.

—Messrs. J. & C. Fischer are among the complainants against the noise of the "Judge" presses. The Fischers occupy their magnificent warerooms in the "Judge" Building, and we hope that some means will be found to relieve them from the nuisance.

—Mr. C. H. Henning, who started into manufacturing pianos on his own account only a short time ago, already reports his business flourishing, and says that he has agents who now take all his output, which he will be obliged to increase very soon.

—The pianos manufactured by Newby & Evans are enjoying a splendid popularity among all the dealers, and those who have used them longest are the most enthusiastic about them and the ease with which they are sold. Messrs. Newby & Evans have conducted a business which is now thoroughly established.

—We learn that the old factory of Messrs. Haines Brothers at Twenty-first-st. and Second-ave. was sold last week to a cigar box manufacturer for a fair price, and we understand that the sale of this property closes up the estate of the late Mr. Frank Haines in so far as his executors' affairs with the present firm of Haines Brothers are concerned.



CARL RÖNISCH,

DRESDEN, GERMANY,

— MANUFACTURER OF —

Grand and Upright PIANOS.

By Appointment to the Royal Court. Royal Councillor of Commerce.

ESTABLISHED 1845.

Highest Awards at many Exhibitions. Decorations from Foreign Courts. Testimonials from Great Authorities.

MORE THAN 1,500 PIANOS IN USE
IN THE UNITED STATES.



WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —
GRAND, SQUARE and UPRIGHT PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
 636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
 NEW YORK.

G. W. SEAVERNS & SON,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,

PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 22d and 23d Sts.,

NEW YORK.

JACOB DOLL,

— MANUFACTURER OF —

Piano Cases, Strings and Desks,

SAWED AND ENGRAVED PANELS,

402, 404, 406 & 408 East 30th St., New York.

EMERSON

Finest Tone. Best Work and
 Material Guaranteed.

PIANOS.

More than 45,000 Sold. Every
 Piano Fully Warranted.

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 174 Tremont Street,

BOSTON, MASS.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK
 Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT.

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Gottschalk, Wabli, Bendel, Strauss, Sars,
 Abt, Pausus, Titiens, Heilbron and Germany's
 Greatest Masters.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
 and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

KNABE

Grand, Square and Upright
PIANOFORTES.

These Instruments have been before the public for
 nearly fifty years, and upon their excellence alone
 have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as **UNEQUALLED** in Tone,
 Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

Methodist Book Concerns Building, 6th Ave. and 20th St.,
 Temporary Warerooms in Rear, at 4 West 20th St.,
 NEW YORK.

817 Market Space, Washington, D. C.

204 & 206 W. Baltimore St., Baltimore.

NEWBY & EVANS'**Upright Pianos**

ARE DURABLE AND WELL FINISHED
 INSTRUMENTS.

PRICES MODERATE

FACTORY:

E. 136th St. and Southern Boulevard

NEW YORK.

— UNEXCELLED IN —

Beauty of Tone,

Elegance of Finish,

Thoroughness of Construction.

IVERS & POND
PIANOS

WAREROOMS:

181 & 182 Tremont Street, Boston, Albany & Main Sts., Cambridgeport

FACTORIES:

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

ESTABLISHED 1855.

R. W. TANNER & SON,

— MANUFACTURERS OF —

PIANO HARDWARE.

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.
 NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

ESTABLISHED 1857.

JULIUS BAUER & CO.,

— MANUFACTURERS OF —

Grand, Upright
and Square**PIANOS.**

A careful comparison of the **BAUER PIANO** with those of leading Eastern makers respectfully solicited.
 CORRESPONDENCE FROM DEALERS INVITED.

FACTORY: 91 and 93 E. Indiana Street; WAREROOMS: 156 and 158 Wabash Avenue
 CHICAGO.

LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

PIANOS.

WAREROOMS: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

OUR PIANO

Is the Triumph of the Age!

A MODEL OF PERFECTION!
A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are

- 1st. A Full, Rich, Pure Singing Tone.
- 2d. A Finely Regulated, Delicate Touch.
- 3d. A Perfectly Even, Well Balanced Scale.
- 4th. The whole composed of the choicest Material and of the most Thorough Workmanship.

NOTHING MORE, NOTHING LESS, can or will ever comprise a First-Class Piano, and as such we unhesitatingly place them before the world.

SEND FOR CATALOGUE.

SMITH AMERICAN ORGAN
AND PIANO CO.,

531 Tremont Street, Boston, Mass.

BRANCH HOUSES: { Kansas City, Mo.
London, Eng.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos,

A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.
Factory, from 233 to 245 E. 23d St., New York.

FARRAND & VOTEY

ORGAN CO.,

DETROIT, MICH.

W. H. BUSH & CO.,



WAREHOUSES: 243-245 East Chicago Avenue;

FACTORY: 51-53-55 Pearson Street,

AGENTS WANTED.

CHICAGO ILL.

F. CONNOR,
PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

HIGHEST AWARD AT NEW ORLEANS, 1885.



BEHR

Grand and Upright

PIANOS.

BEHR BROS. & CO.

WAREHOUSES:—

15 East 14th Street, New York.
1229 Chestnut Street, Philadelphia.

FACTORY AND OFFICE: 292-298 11th Avenue, New York.

BAUS & COMPANY,

— MANUFACTURERS OF THE —

"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.



THE A. B. CHASE CO.

NORWALK, OHIO,

MANUFACTURERS OF BOTH

Pianos & Organs,

JUSTLY CELEBRATED FOR

SUPERIOR TONE QUALITY, RESPONSIVE ACTION, PERFECT WORKMANSHIP, FINE FINISH AND GREAT DURABILITY.

For Prices and Territory address the Manufacturers.



TRYBER & SWEETLAND,

MANUFACTURERS OF

The Lakeside Organ,

246 & 248 WEST LAKE STREET,

CHICAGO, ILL.

SEND FOR CATALOGUE

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN.

OFFICE AND FACTORY:

IVORYTON, CONN.

A. NILSON & CO.,

— MANUFACTURERS OF —

Square and Upright Pianos.

WAREHOUSES AND FACTORY:

472 WEST 43d STREET, NEW YORK.

PACKARD ORGAN. FORT WAYNE ORGAN CO.,

— IT HAS NO SUPERIOR! —

SEND FOR CATALOGUE AND PRICES TO

FORT WAYNE, IND.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1864 —

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT,

THE SMALLEST UPRIGHT
PIANO MADE.

Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

JARDINE & SON

ORGAN BUILDERS,

319 & 320 East 39th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS:

Fifth Avenue Cathedral, N. Y.,
4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Avenue Pres-
Ch., N. Y., 3; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R. C. Cathedral, 2.

WEGMAN & CO.,

Piano Manufacturers.

All our instruments contain the full iron frame with
the patent tuning pin. The greatest invention of the
age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our
instruments, and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REP-
RESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

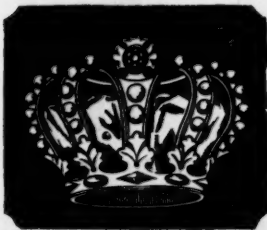
Factory and Warerooms, 338 and 340 East 31st Street, New York.

BROWN & SIMPSON,

Manufacturers of First-Class

UPRIGHT PIANOS,

WORCESTER, MASS.



"CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

WM. ROHLFING & CO.,

— DIRECT IMPORTERS OF —

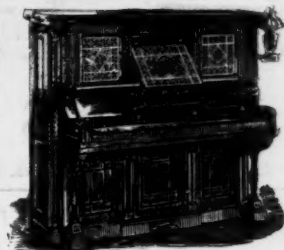
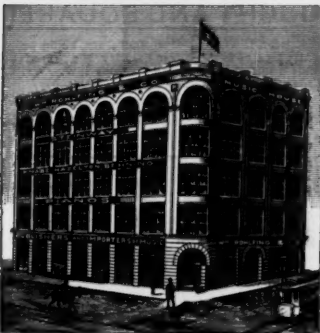
Foreign Music

INCLUDING —
Edition "Peters," "Andre" and all Standard
Editions. Publishers of Edition "Rohlfing."

The Trade throughout the United States and Canada
supplied at Lowest Trade Prices.

Write for Terms and Catalogues to

WM. ROHLFING & CO. Milwaukee, Wis.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists
and salesmen, are our Patent Action, Patent Metal Action Rail
and Patent Telescopic Lamp Bracket.
Our Pianos are endorsed by such eminent judges as Mme.
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of
San Francisco, and many others.

400 & 402 West Fourteenth Street,
and 37, 39, 41, 43 & 45 Ninth Avenue, NEW YORK.

OPERA PIANO.

The Best Piano in the Market.

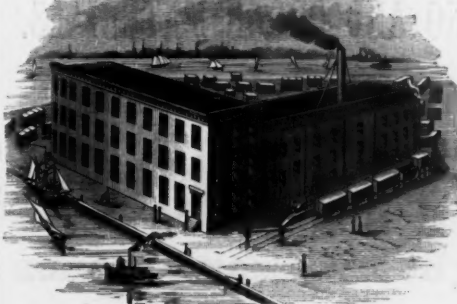
PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

T. F. KRAEMER & CO.,

PIANO STOOL & COVER FACTORY.



Piano Stools and Covers,
Music Racks,
Table Covers,
Lambrequins
and Scarfs,
Portieres, Art Embroideries
and Artists' Busts,
Flags and Banners
for Musical Societies.

Importers and Jobbers of

SILK PLUSHES.

Sole Agents for the United States
for the celebrated

SYMPHONIUMS.

Warerooms and Office: 105 EAST 14th STREET, near Steinway Hall, NEW YORK.

FACTORIES AT STEINWAY, LONG ISLAND CITY.

Send for Illustrated Catalogue. Always Lowest Prices.

LARGEST AND BEST ASSORTMENTS.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

THE ESTEY PIANO

Is rapidly becoming the most popular instrument of the present day. The several valuable patents used in these pianos, and the honest and reliable manner in which they are constructed, are appreciated by the trade and the musical public. We invite correspondence from dealers in localities where we are not already represented.

ESTEY PIANO COMPANY,

South Boulevard, New York City.

B RIGGS PIANOS are ordered in quantities by the dealers.

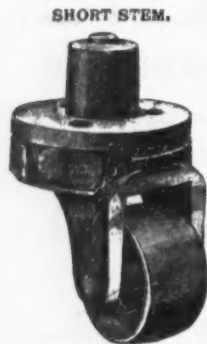


C. C. BRIGGS & CO., 5 & 7 Appleton Street, Boston, Mass.

867 BROADWAY, NEW YORK.

BEST FINISHED, EASIEST ROLLING AND STRONGEST CASTER MADE.

LONG STEM.



Wheel, 1 3/4 inch.

PAYSON'S

ANTI-FRICTION PIANO

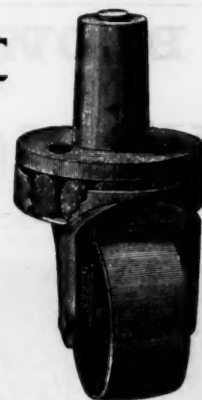
60,000 SETS IN USE.

SOLE AGENT.

ALFRED DOLGE.

PIANO AND ORGAN MATERIALS.

No. 122 East 13th Street,



Wheel, 2 inch.

SEND FOR ILLUSTRATED CATALOGUE.

NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.

BENT PIANOS,

UPRIGHT AND SQUARE.

R. M. BENT & CO., Manufacturers, being permanently located in their new Factory, are prepared to place additional agencies. Prices low. Write for Illustrated Catalogue.
MANUFACTORY AND WAREHOUSES:
BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500 to 506 West 52d Street, New York.

JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

LOCKWOOD PRESS, 126 and 128 Duane Street. Cor. Church, New York.

